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ROSSINI.

TO THE EDITOR.

SIR,

ROSSINI has enthusiastic admirers and bitter adversaries. The former eulogise the latter scorn him. Both may, perhaps, have *some* ground for their opinions. To me it seems clear that the man who is able to supersede, as it were, all former composers, however high their estimation, and to set aside all present competitors, whatever their pretensions—the man who can fill all Europe with his music, must possess talents of a superior order. In the streets and in drawing-rooms, in the orchestras, and in the theatres, you hear ROSSINI, and scarcely any thing but ROSSINI. This universal reception proves, that the great majority of mankind are *pleased* with his compositions, whilst his fertility enables him to keep up a succession of novelties that prolong his reputation, and leave no room for the admission of any other name. Here therefore we have proofs of the force and productiveness of his genius. Fashion and prejudice, and ignorance and bad taste and voluptuous feelings, and heaven knows what other causes beside, are conjured up to account for this extraordinary fascination. All these may have their weight. But it must also be admitted, that to create all this confusion, there must have been originally a power in the man to turn people's heads, not possessed by any body else, for ROSSINI had only pen, ink, and paper and his ideas, as the levers to move public sentiment and bring himself into fashion when he began to write. Now, Sir, I am one of those who think he has great ability, and with it, much of the extravagance that attends genius, and particularly genius so rapidly developed and employed. The question for the philosophical musician to consider, seems then to be, how he has improved, how injured his science—where he has transgressed, and where extended its bounds. If we can settle any of these points satisfactorily we may hope to have done some good, for I think it will hardly be denied by

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any party that there is, as in all things, a mixture of good and bad, in the compositions of this master. To this endeavour, I shall then address myself. But first I must say a few words in the general.

Rossini is now known both as a serious and a comic author—in truth there is scarcely a passion which he has not treated, and treated with some portion of success, if applause be a measure of desert.—The leading characteristics of his style and manner have been perhaps sufficiently descanted upon in your various articles upon several of his most popular productions. I have indeed not so much to do with the generic properties discoverable in his writings, as with his specific beauties and defects. I may however be pardoned for recapitulating rather than describing anew his qualifications in the gross.

I think, Sir, the reviewers have been right in ascribing great animal spirits and invention as the foundation of the vivacity and force to which his music is principally indebted for its effects. *Melody* is his art, and is *the* capital art of captivating the million of hearers. In combining execution with melody he draws into his music surprize and the other principles that lead men to applaud and approve the labour that is manifested by difficulties overcome. He also certainly obtains a more extended means of novel expression. But is that expression legitimate? says the follower of the older schools of vocal composition.—Is it effective? I should be tempted to ask in reply. What is expression?—A mode of practically explaining and demonstrating certain sentiments and passages, which raises in the hearer the emotions he conceives or knows to belong to and attend the passion, the poetry and the music are written to convey. Now does the music of Rossini produce this result? The world says—it does.

It appears to me, Sir, that the difference between the admirers of the ancient and of the modern schools of composition lies very much in a single word—*simplicity*—and particularly in so far as melody is concerned. Complex accompaniment is, we well know, the growth of the last sixty years. But to this there is little opposition set up.—Haydn and Mozart took their places at once, and no one was ever heard to object to the complicated but beautiful effects of their instrumental combinations. There is therefore no peremptory rule against complexity, provided the auditor is affected more strongly than by greater simplicity. In judging then of the present state of melody, it becomes a question whether, consistently with the progression that all things maintain, it was possible to continue to give

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to simplicity the charm of attraction? whether (so far as melody was concerned) simplicity was not exhausted? If many (indeed most) of MOZART's airs were simple, he had still the attractive novelty of his accompaniments, and to these he owes his pre-eminent praise, if we may be allowed for a moment to separate the two branches, without impairing his title in the one by acknowledging his greater merit in the other. Moralists would certainly hold it to be most desirable rather to maintain simplicity in every thing that has relation to manners, and it might be more praiseworthy still to bring men back to their pristine purity of taste. But does not experience shew this hope to be contrary to universal experience? Is not every thing in art constantly in progression? and therefore is it practicable to accomplish this desirable restoration? I am afraid that both the principle and the history of our nature will assure us but too powerfully it is not; and those convulsions by which society has in various ages been *brought back*, have ever been regarded as the term itself discovers, as barbarous retrogradations. Again, I may be allowed to ask, whether, happiness being the end, the means must be confined to the exercise of the severe and lofty affections? Admitting entirely and never in the slightest degree intending to prejudice the important truth that virtue is the basis of all true enjoyment, it may yet be permitted to extend those limitations, and to take into our pleasures light and vivacious and tender joys. These several allowances will, I imagine, have some weight when pleaded in justification of the expedients to which a composer who has come as late into the world as he whose works we are considering, has a right to have recourse to, in order to inform his labours with some portion of originality, and in the endeavour gratify his hearers, to raise himself a name, by soaring beyond the beaten track. Thus much for the general justification of the course ROSSINI has pursued.

From these premises too I shall infer, that in the choice of difficulties which competition with former genius presented, ROSSINI has taken almost the only road which seems open to him. It appears to me singular that no one (at least to my knowledge) has ever observed the impossiblity of evading the charge of servile imitation, unless when genius strikes out something exceedingly rare, and almost unthought of. Who could now compose a chorus of any grandeur without being accused, or indeed without actually borrowing the general notion of majesty from HANDEL? Who could write an opera with clear and

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lucid melody, plain in its structure, without touching upon the ground which PICCINI, CIMAROSA, and the writers of that age, have already filled? If he should aim "to fix his pedestal in the orchestra," he would be sure to encounter the giant MOZART. Now though I will not venture to affirm that these pre-eminent composers and their contemporaries had exhausted every possible combination of beauty in their art, yet I will take upon me to assert, that no man coming after them could tread in the same path and hope to rival their names, and enjoy any vast proportion of popularity. The proof lies in the fact that no man has done it. What composer has made Europe resound with his name like ROSSINI? BIANCHI, and WINTER, PUCITTA, and PAER, and HIMMEL, and such names, have, it is true, had their attractions, and deservedly; but most of their works are already descended or fast descending to "the monument of all the Capulets." ROSSINI may also cease to live when he shall cease to write. But none of these have done what he has effected. None of them have excluded all other competitors; none of them have seized the lists, and held them against all comers as he has done and is still doing. This success I attribute in a great measure to the novel combinations he has ventured to attempt, as well as the never ceasing vivacity and "the catching melodies" which every body sings, whistles, and plays. Had he not struck out this new style, or if it be not absolutely new, had he not carried this manner further than it has been carried before, he might have enjoyed a certain share of reputation, as those composers who have filled the trench between MOZART and himself; but he would never have arrived at the vast popularity he has gained. This premised, I may proceed to shew where I think he has enlarged the practical effects of art, and where he may justly be charged with extravagance.

It is singnlar that ROSSINI should have derived almost his entire stock of reputation from concerted pieces, and should have written scarcely half a dozen airs that are known. *Di tanti palpiti* in *Tancredi*, and *Di piacer* in *La gazza ladra*, are almost the only songs that are popular, while his duets, trios, and quartetts are as numerous as well known. In searching for the reason of this deficiency of particular power, we shall find it opens a curious illustration of the properties of his mind and genius. The solution, as it appears to me, lies in the fact of his wanting that concentration of feeling, that faculty of entirely directing his thoughts to one passion or one object, which is

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often if not always the essential quality employed in the composition of an air. The finest airs are those which are limited wholly or nearly to the expression of a particular sentiment, or of connected sentiments, which may be compared to the relation between the major and minor keys, in which they are so constantly conveyed. Rossini's invention is too volatile to bear this concentration. His ideas rise so rapidly and shoot so far, that they bear him fairly away from his first object. He is pleased, as all inventors are, by the agreeable agitation which attends the velocity of the succession, and in the enlivening whirl of fresh objects, loses all care concerning the unity of his design. This inconsiderate pursuit of novelty must also be very much encouraged by the speed at which he is called upon to write. The production of such vast quantities of music in so short a period must leave little or no time for consideration—the composer is and must be carried away by his ideas. To digest, arrange, and correct, is as impossible as it would probably be irksome to him. He has neither opportunity for the work nor relish for the labour. He attains his end in acquiring unbounded reputation, and he is satisfied. How often has it happened that the "*nonum prematur in annum*" was obeyed by the composer of operas? Following this clue, we perceive at once that the cause why he fails in air operates to promote his success in concerted pieces. In these latter the succession of persons, the diversity of dialogue, and the variety of sentiments, give full play to his fancy—he flies from one to the other, and finds new food for his invention—his animation is excited afresh by every individual in the circle and by every trait, and he enters with ever new delight into the opposite trains of thought and expression.

And we shall be able by the same means to account for the occasional contradictions found in his works by the patches here and there introduced, such as a paltry piece of symphony succeeding a beautifully expressive theme in the melody. His mind flies off, and as very slight relations of thought serve to call up images to his fancy, he outstrips his hearers, who losing the slender thread that connects his ideas, cannot fail to disapprove. In a word, his imagination is stronger than his judgment; and, perhaps after all, this is the very quality that renders him the composer for the multitude of mankind. I recollect no single piece that contains more of Rossini's manner, more of blended beauty and deformity, rapidly

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succeeding each other, than the celebrated duet, "*Ebben per mia memoria*," sung by *Ninetta* and *Pippo* in *La Gazza Ladra*. No situation of more deep interest can be well imagined. Here are two persons, one of each sex, both of great sensibility, attached by those ties of regard which uneducated people feel most strongly. The one young, innocent, and beautiful, is about to suffer an ignominious death for a crime of which she knows herself innocent—the other comes to take almost a last farewell of his fellow servant under these afflicting circumstances. The subject of the duet is the desire which the poor girl expresses that Pippo will accept a cross and keep it for her sake, and that he will present a ring to her lover. Natural exclamations of sorrow on her part, and of pity for her grief and admiration of her constancy, afford the passion of the duet, which is altogether of pathos, rendered more and more affecting by the tenderness with which it is mingled. Now let us see how Rossini has expressed these actions and sentiments. The words of the first part are—

"Ebben per mia memoria
La serberai tu stesso;
Non hai piu scuse adesso
Di rifiutarla ancor." *

Nothing can be more simple than these few words—accordingly the composer begins (after the recitative) at once, without symphony, a simple melody. The notes are conjunct, the pathetic accent marked, and the syllables are slightly broken by short rests—the accompaniment, an arpeggio to picture the agitation attendant on the request. The second line he repeats, and with propriety as rendering the offer more persuasive—so far all is right—but in this repetition is introduced a rapid arpeggio, descending from the fifth through the third to the key note, and rising again through third, fifth, and eighth, to the tenth—this is doubtless intended to convey agitation and a rapid eagerness in pressing the point—but the mind hesitates as to admitting the propriety, and this hesitation is confirmed into stronger objection by the pause and the direct descending leap of an octave, which is filled up by a passage of quadruplets,

* Well then do you keep it
In remembrance of me;
You can have no excuse
Now for refusing it.

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of purely instrumental construction. This, if it cannot be taken as a passage of mere ornament in the sense the composer intends to apply it, must still be subjected to the censure of misappropriate position, as well as being of doubtful expression, for it is as descriptive of gaiety as of agitation. The next three bars, "*Non hai piu scuse adesso,*" are beautifully pathetic, when the two descending groups of six dotted notes each, again interrupt the current of the passion, though the closing phrases of the strain rise once more to fine expression.

Pippo having repeated the entire strain, three bars of duet upon the words "*mi cadono le lagrime*" are not inferior to any in just design. To these succeeds one of the boldest applications of passages hitherto considered purely instrumental, of any that is to be found in Rossini's works, and what marks the peculiar manner is, that it is combined with a phrase of beautiful expression. The second part contains the divisions to which we allude, and which are the chords of $\frac{5}{3}$ and $\frac{6}{4}$, upon the tonic repeated in arpeggio, ascending and descending twice in alternate succession, through several succeeding bars, while the upper part chaunts a lugubrious and most effective repetition of two notes. The object is sufficiently plain. The arpeggio is given to picture the extreme fluctuation of the grief—the sobbings as it were that accompany the tears: but if it can be allowed to be legitimate, so far as construction is concerned, it then falls under the objection that the passage is not, nor cannot be made vocal even by strong pathetic accentuation, which must be employed to make any thing of it, for as mere equal notes they would certainly mean nothing. But I altogether doubt the value of arpeggios in expression, and I venture to protest against the use Rossini makes of them, as an extravagance. I may also remark, that he has indulged his passion for many notes at the expence of his judgment, upon the phrase next in succession, "*un anima si tenera.*" Where these words first occur, the music is well adapted, but on the repetition he has spoiled it by augmentation, frittering away all the purity, all the sadness. Returning to his original vein, this introduction concludes with a most feeling repetition of the words "*presente ognor.*"

In this short movement then we have proofs of the doctrine I have advanced; and as I persuade myself this will be found to exhibit a fair specimen of the great bulk of his compositions, and to be borne

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out by the general quality, I consider I have in so far established the maxims I have previously laid down. Here we have the feeling, the power, the transition I have described as some of the characteristics of his genius.

If we pursue the analysis of this duet, we shall find further demonstrations of the same principle. The simple passage of hurried imprecation which commences the next movement is deformed in the beginning and by places, by the frivolity of the accompaniment, while as the work proceeds it is highly wrought, and closes with a transition almost agonizing, from the very tempest of sorrow to melting horror, upon the words "*mi scoppia in sen il cor.*" Nothing can be more true than the passion of this latter part.

L'ultimo istante" preserves the same spirit, till in the eleventh bar, comes in the unfortunate taste for triplets, which I presume to be here adopted for the whirling effect a violin can produce in executing them rapidly. Those introduced upon the words "*in quegli occhi,*" are, as I esteem the matter, very unfortunate, nor indeed can I admire any part of the succeeding music, until we arrive at the working up, which is certainly carried to a bold and even terrific height.

Now, Sir, I take this duet to contain as much of intense passion as well handled as any thing Rossini has written. The design is finely laid—the several movements are boldly and justly conceived —the subjects are touching—and the interest never flags. Yet there is much to displease, and *the continuity* of satisfaction is perpetually broken. Nor are we quite able to say this arises from haste; for where these interruptions occur they happen from the peculiar taste of the man, from his own applications of forms, as in the arpeggios and symphonies, and little doubt can remain upon the mind, that the causes of these errors lie in the different interpretations which the composer and the auditor give to the same phrase. These errors, therefore, if errors they be, are honest—they make a part of his system of inventions or novel applications.

I have purposely, Sir, begun with one of the most simply constructed pieces of this author, and though perhaps we shall be at no loss to discover that his best, and even some of his most popular works are his simplest, of the serious kind at least, yet had such alone been known, whatever their beauties, Rossini probably would have been no more heard of than Bianchi, or Paer, or Winter. Yet still I say his simplest works (of the serious cast) are his best;

for instance, "*Mi manca la voce*," and "*Del tuo stellato soglio*," and others I could enumerate. I shall now turn to one of his most complicated—*Otello*. In this opera he has had recourse to the accumulation of passages hitherto considered as mere ornaments and at the disposal of the singer, as the means of expressing the most violent passions.

Ornament has never, that I am aware of, been treated philosophically or scientifically till "*The Grace Book*" appeared, and much as the author has done to analyze the parts and settle the laws which ought to govern the application of graces, he is compelled to admit he found it impossible to reduce the passages to any definite interpretation, either of joy or grief, the same being frequently employed for both. That ROSSINI so employs the same roulade or volata will be seen after five minutes' inspection of his scores. Look for instance at the duet "*Dunque io sono*," in *Il Barbiere di Siviglia*, a lively comic dialogue, and compare it with "*L'orror d'un infelice*," in *Otello*, a song of the deepest pathos, and you will perceive divisions almost note for note alike. Again, in the duet of *Otello* "*Vorrei che il tuo pensiero*," he has employed the very same passage upon the words expressing the evanescence of joy and the durability of grief. This it may be said is equally true of all voluminous composers. It is so. What then are the specific differences between ROSSINI and his predecessors? In the first place I should say greater accentuation, greater velocity, greater complication. ROSSINI will employ, for instance, the same phrase four, five, and six times in succession. In the song I have just quoted there is a descending passage from B to D four times repeated, and a fifth with the elevation of one degree. This may be, for aught I know, "the very tempest and whirlwind of passion;" but I so much doubt its accordance with the general sympathies of mankind, that I fearlessly pronounce, *Otello* will never live; and I am guided to this judgment by the almost universal substitution of such phrases as I have quoted, for the grander and more just elements of expression. ROSSINI has sought novelty, or rather perhaps he has suffered himself to be hurried along by the impetuosity of his nature and the strength of associations, very much *his own* only. I shall adduce the duet "*Ah vieni*," in *Otello*, ending in the terzetto "*Che fiero punto*," as a last example of this particular resource. In this will be found almost all the combinations of ornamental notes he has employed. The division upon the words "*Pinta*

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ha sul reo sembiante" contains an epitome of his science of inventions in this species; you have there in the short space of a bar and a half, single notes, repeated groups, and volate; every thing, in short, but arpeggios. This I think is a sufficient example of his *extravagance upon principle*, as in him I must consider it to be. If *Otello* be received as a master-piece, the principle is acknowledged, and nothing that the human voice can execute may hereafter be considered as inapplicable to the expression of the passions—the stormy passions I must allow. But I nevertheless must enter my protest against both the theory and the example.

Yet, after all, it is not from his serious music that ROSSINI's fame has arisen. It is by his accentuated rythmical melodies that he has raised himself. Take the best of his pieces, whether serious or comic, and this is the property that fascinates. What else do we find in "*Di tanti palpiti?*" What in "*Ah se di mali miei?*" What in "*Amor possente nome?*" What in "*Ah se puoi cosi lasciarmi?*" In these last, indeed, there is a captivation derived from the unexpected changes of time and subject, which add the force of transition and contrast to the other sources of pleasure. Trace him throughout, and it is the same. Melody, and an accentuation so marked, that once heard the air never fades from recollection—these give him the dominion he holds over the many. From the opening of *Il Barbiere di Siviglia*, "*Piano Pianissimo*," to its closing, "*Zitti, Zitti*," and *Di si felice innesto*," the same principle will be found. So in *Il Turco*—so in *L'Italiana in Algieri*.

Two or three duets will serve very much to illustrate the novelties, or rather the extensions of former inventions he has employed. If we look at "*Dunque io sono*," from *Il Barbiere*, we shall find an example of construction which the rest of the opera confirms. The divisions upon the words "*ero imaginata, lo sapevo pria di te*," exhibit those repetitions of ascending and descending quadruplets which so employed are almost his own, while those upon "*Ah tu solo amor tu sei, che mi devi consolar*" contain arpeggios and the accentuated divisions of melody, for which he may be said to be the principal authority. In "*Per piacer alla Signora*," from *Il Turco in Italia*, we have the lively repetitions of the same notes in accompaniment, which are almost his invention, and the same kind of division, while in "*All' idea di quel metallo*" there is upon the closing movement "*Ah che d'amore*" the contrasted melody of the upper part converted subsequently to

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accompaniment and running against the garrulity of the single notes of the base. These are his peculiarities, and where he has shot beyond his predecessors and his followers, I think I shall be allowed to say he has done so by the help of these contrivances, and these only.

"Rossini is a mannerist," say his contemners. Undoubtedly. And who is not? But the fact is that Rossini's mannerism is rendered more prominent by the very peculiarity which is the principle of his system—by the accentuation and by the divisions he employs. Flowing melody, simply constructed, is not suceptible of the same strong characteristics. *e. g.* Shield's simplicity was mannerism, but though the writer of "*The Wealthy Fool*," "*The Streamlet that flow'd round her Cot*," and "*The Thorn*," is recognizable to the studious eye and even to the common hearer, yet they are so from the absence rather than the presence of strong and decided peculiarities. One unaccustomed to examine the construction of harmonies might, it is true, be struck with the near resemblance the three songs of Shield we have mentioned bear to each other, but the impression would not be forceful. When we hear Rossini's finales or his duets abounding in such "catching melodies" as are to be found in the close of "*All idea*," "*Amor possente nome*," or "*Dunque io sono*," no human being can mistake the hand of the author. In the works of the composers up to the middle of the last century, although traits proper to themselves are perceptible, yet, I repeat, Rossini's mannerism is far more palpable, though not more intrinsic, on account of the strength of his peculiarity, and which necessarily waits upon the means he uses.

Perhaps I ought not to omit, amongst Rossini's characteristics, his disdain of rules, when he imagines effects are to be produced by a disregard of them, or by a wilful breach of musical canons. Thus we find consecutions by four and five together, and sometimes false relations in the succeeding notes. From these things it is plain he worships effect, and he looks upon every means that can be successfully employed, to be justly employed. And it is by such means only the bounds of art have been enlarged. In art as in government, success makes the monarch and failure the usurper.

I have said that fertility is one of the great causes which enables Rossini to possess himself so entirely of the theatre and the public of Europe. This quality must however be seconded by circumstances, and the greatest of these I take to be, the very prescription

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which after a time a composer obtains. The *Entrepreneur* of Music finds the public pleased, and he finds also his treasury is filled.—What needs he to seek any further? This fact gives the man who once possesses himself of the general ear facile and continued access to it, and tends to exclude all competition. Yet it does seem strange, and perhaps derogates no little from the genius of our time, that one only man should be much known as a composer of operas throughout Europe.* Bishop, in the same manner, occupies the English. Now is this owing to a want or to a discouragement of talent upon the ground I have suggested?

And here, Sir, I will conclude.—The only apology I can make for the length of my paper is the popularity of my subject, and I consider that to aim at tracing the real causes of his universal reception, together with those that tend to produce such very different opinions as those we hear concerning him, may be an attempt not unworthy the attention of the readers of the Quarterly Musical Magazine and Review.

I am, Sir, your's faithfully,

MUSICUS.

* Weber, I am told, has lately produced an opera at Vienna, which establishes his character as a dramatic composer; but upon this matter Doctors disagree.

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TO THE EDITOR.

Sir,

Your correspondent, A. B. has kindly excepted me from the class of "flippant retailers," for which I feel myself highly obliged. Had A. B. been kind enough to have attended to the prayer of my petition, and favoured me with the information desired, or any opinion on the subject, it would have been an additional obligation. I will, notwithstanding his example, follow him through his observations, and leave my prior request to his or any body else's regard, who may deem it worthy of note. A. B. quotes Dr. Burney, whose "words," says A. B. "are not more eloquent than true," and upon his own knowledge cites Haydn's corroboration of the assertion of the Doctor's, namely, that "Handel's chorusses, anthems, &c. are pronounced by all judicious and unprejudiced musicians of every country, to exceed all the works of the greatest masters since the invention of counterpoint."

I have often looked at Dr. Burney's account of the Westminster Abbey performances, &c. and admired the copious supply of synonims collected by the learned detailer; and while I pitied the engagement entered into to praise, "above all commendation," every thing appertaining to the said performances, performers, and composer, I never contemplated the probability of the opinions there laid down being seriously quoted. The good Doctor, in his pious determination to fulfil his task "out and out," opens his laudatory battery upon the very tuning of the instruments of the immense orchestra, collected for the commemoration of the immortal Mr. Handel, *deceased*, as Matthews would have it, and dwells with awe and rapture upon the noble effect of the simultaneous open strings, in dire accord (previous to tuning, of course) of sundry score fiddles, tenors, violoncellos, double basses, the A's, great and small, of as many flutes, oboes, bassoons, horns, trumpets, trombones, the double *double* drums of the energetic Jenkinson, softened down and amalgamated by the "gentle roaring" of the Abbey organ. "This argues a foregone conclusion," and (with deference to A. B.) is proof more unequivocal of Dr. Burney's "eloquence," than "truth," and of determination

to praise rather than of desert in the party. HAYDN's evidence I leave as decisive, not of his judgment or opinion, but certainly of his good nature and modesty. A. B. must excuse my doubts of the consonancy with BURNEY, of WESLEY, CLEMENTI, CRAMER, ATTWOOD, CROTCH, HORSLEY, or NOVELLO," and appeals to CALLCOTT, WEBBE, sen. HARRISON, or BARTLEMAN, are vain now, and to the last would have been ever so, in proof of which I offer the following fact. MR. BARTLEMAN refused to assist at a performance where MOZART's accompaniments to the Messiah were announced; in consequence of which, to the great regret of many, and of the orchestra in particular, they were laid aside. A noble director, appealing to the singer's own judgment for the very increased effect by the added wind instruments, in the song of "The people that walked in darkness," was struck dumb by the sudden start of the performer, and his exclamation of "What! do you think I ever heard them? No, Sir, I never did nor never will!" So much for unprejudiced feeling in one of A. B.'s referees. The attraction of the Messiah, so fondly dwelt upon by A. B. is any thing but a proof of its influence musically. The recurrence to Mother Goose, at Drury Lane, to make good the hiatus in the treasury created by the performance of MISS BAILLIE's De Montford, with MR. KEMBLE and MRS. SIDDONS, was not quoted by MR. SHERIDAN in the House of Commons,* as indicative of the prevalent good dramatic taste of the public, and while certain associations (mental) exist, and opinion (not judgment) is hereditary, The Messiah may be a rallying point for the vulgar in London, and for all the country psalmodists within ten miles of Gloucester, Worcester, Hereford, Bristol, &c. but if judgment may weigh against declining numbers, the Creation shall fearlessly enter the lists for attraction and applause. I cannot congratulate A. B. upon his proofs of HANDEL's knowledge of the power and capabilities of wind instruments. "Arm, arm, ye brave," for oboe effect is mean and meagre, naked and bare, and the overture to Esther might pass for an imitative attempt at an angry duck in soliloquy. I must protest against the slow movement in the Occasional Overture as fully as I should against a quotation of GRIESBACH's performance of it. The touch of Midas, and the transformation of a copper coal scuttle into gold, is pitiful necromancy compared to the soul-bearing stream of inspired

* Debate on a proposed third Winter Theatre in London.

eloquence poured through his instrument by the inimitable performer named. "The flute," says A. B. does not appear to have been a favorite instrument with HANDEL, but that he knew how to apply it *judiciously* ("a vile phrase") is sufficiently manifested in the accompaniment to "*Sweet Bird.*" Can A. B. account for the transfer of this "judicious" application of the flute to the violin by every performer of eminence leading the song in question? or did A.B. ever ask a horn-player's opinion of HANDEL's parts? If not, let him on the first occasion, and particularize "Jehovah crowned."—That HANDEL's trumpet music is more varied and more striking than that of any other author I readily admit; but till deviation from preferable modes be esteemed advantageous, or dwelling upon natural deformities emblazoning beauty, the "variety of HANDEL's trumpet parts" must consist of passages fitter for the violin, and his "striking effects" of studied exhibitions of the natural defects of the instrument. A. B.'s doubt of the advantageous combination of several wind instruments in one song or chorus is, in my opinion, the veriest shrinking from the question that can be conceived. HANDEL's poverty of invention, and not his will, induced him to "prefer" introducing them in "succession." An artist about to furnish a series of landscapes might as well contend for the propriety of each picture being in one colour, and make his cows, sheep, and shepherds, all blue, that his reds, greens, and yellows, may be seen with undiminished effect in following and separate subjects. Has A. B. never experienced the thrilling effect of a (perhaps) single note of a wind instrument in the scores of HAYDN or MOZART? On the other hand, when a wind instrument is conspicuous in HANDEL, it is not from its "judicious" adaptation, but from the absence of every other feature. In his scores of many apparent parts how frequently do we find "oboe con violino," "viola e fagotti col basso," and a cross and jostle of parts between the first violin and the principal trumpet would often make very little difference in the effect designed. It has always appeared to me that HANDEL's "thick and thin" partizans are ignorant of his real merits, and though the declaration will doubtless surprise A. B. I avow my own conviction of his genius and occasional sublimity. HANDEL's indiscriminate admirers, like travellers in the desert, insist upon enumerating every craggy point that peers through the sand as the apex of a pyramid. It is not in the disposition of the powers of an orchestra that HANDEL can ever main-

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tain more than mediocrity, and every day now only serves to further expose the folly of this assumption for him, by injudicious zeal and blind devotion. If A. B. will look through HANDEL's Italian Operas, I shall be happy in coinciding with him in repeated opportunities of delight and praise of "beauties of HANDEL," not to be found in DR. CLARKE, or within the ken of many staunch Handelites, whose knowledge extends to the Messiah, a few scraps from Saul, Sampson, Esther, Judas Maccabeus, the occasional overture, the minuet in Ariadne, and the gavot from Otho.

Your's respectfully,

A QUERIST.

P. S. "Zitti Zitti" of Rossini has been noted for its perfect resemblance to the subject of one of HAYDN's songs in the Seasons. More than the first half of the subject is borrowed by HAYDN from himself, and begins a sonata—No. 2 in G, op. 73.

TO THE EDITOR.

SIR,

THERE are few pieces of information in your work which have given me more pleasure than that which announced the approaching British Concerts. It is really high time that the works of our best native composers should have fair play—that men possessing the sum of musical talent which they enjoy, should at least make an effort to assert their rank, and to claim the station which they unquestionably hold in the musical world. Let them come forward, not as mean and abject supplicants for that scanty dole of public favour which is asked as a boon, but let them put forth their strength fairly and unitedly, unfettered (if possible) by internal jealousies and divisions, and I feel confident that they will not fail of the success which they deserve. No men have had more difficulties to contend with, more obstacles to surmount, and none have shewn a more dis-

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interested and ardent love of their art. The caprice of singers, and the petty interests of contending musical factions have been arrayed against them; their most beautiful compositions have been, from these and other causes, kept from the public ear, but they have nevertheless gone on adding to the stock of English vocal music specimens of part-writing, which need not fear comparison with their great predecessors WEBBE, COOKE, and CALLCOTT. I think there never was a time in which we could produce a greater number of good glee writers, and it would be a stain upon our musical taste, if their compositions were suffered to sleep in the portfolios of their authors, or be confined to the gratification of here and there a select knot of glee singers.

I have said that our glee writers have to contend with the caprice of singers. I remember to have heard "*Hence all ye vain delights*," sung by MRS. BILLINGTON, MRS. VAUGHAN, GOSS, HARRISON, and BARTLEMAN—(I forget the other voice), and "*Blest pair of syrens*," and other glees of a similar stamp, (there are but few such) performed by the same voices. But now-a-days, your principal female singer seems to regard such music as beneath her notice. A glee, properly so called, places her too much upon a level with the other singers of it, and if she vouchsafe to lend her assistance in any composition of this kind, it must be in that mongrel thing—yclept a harmonized air. I shall never forget hearing, for the first time, MR. LINLEY's madrigal, "*Let me careless*," in which MRS. BILLINGTON sang the treble. The sweet flow of harmony, the warbling of the birds, the murmur of the winds which it describes, the melodious response of voice to voice, and of part to part, awakened every musical feeling I possessed. I went home but to dream of it—I arose with it still in my head—it haunted me for days, for weeks—nay, even now at the distance of years, I hear the melodious chime of the voices which then breathed it. Such compositions as this are of too awakening and too high a tone, to gather up merely the crumbs of applause which fall from the pampered tables of musical epicures—they are music in its finest and noblest sense—music not only for the ear, but for the heart. "*Blest pair of syrens*" I regard as one of the noblest combinations "of voice and verse," and yet one may attend concert after concert, even those which are professedly *vocal*, without hearing it, or if heard, only performed by second-rate singers. I have assigned the petty interests of contending musical factions as

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another reason why good glees, and especially those of living composers, are unheard by the public.

Year after year it was announced in the scheme of HARRISON, BARTLEMAN, and GREATOREX's concerts, that the glees of some of our best living composers should be brought out, and year after year was this promise broken. "*A gen'rous friendship*," with a triple choir, and "*Discord, dire Sister*," continued to hold their place among the standing dishes. Let me not be supposed to undervalue these glees, the last especially, they are worthy their great author; and in saying that, I say every thing. But they are not among the best even of his productions. And why were HORSLEY, SPOFFORTH, EVANS, CALLCOTT, and STEVENS, kept out of sight, or rather out of hearing? One glee of SPOFFORTH's, "*Marked you her eye*," was certainly heard, I will not say *usque ad nauseam*, but heard to the exclusion of his other, and I think he will allow me to add, better glees? I presume Mr. WM. KNYVETT must answer this question. There can be little doubt that here the petty jealousies of certain individuals operated to the exclusion of the compositions of their cotemporaries. And what were substituted in their place? A flimsy and vapid series of harmonized airs. The same remark may be made with regard to our provincial music meetings. Take, for instance, the grandest of them all—the last Birmingham festival. What English vocal music was selected, as worthy to rank in the same bill with that of MOZART and ROSSINI? One glee of CALLCOTT's and one of WEBBE's were certainly to be found, but MR. GREATOREX's arrangements appear to have been selected as best equal to sustain the character of English music. They are the principal features in the bills. Three of them occur in one act. Now is it any wonder, I would ask, that English vocal music should grow into disrepute, that it should be the derision of foreign singers and composers, when we see "*The Sequel to O Lady Fair*, arranged by MR. GREATOREX," placed between the compositions of GUGLIELMI and MOZART? You have heard probably of breaking a butterfly upon a wheel, but think, only think of the band at the Birmingham festival being employed in the performance of "*The Sequel to O Lady Fair!!*" There is another circumstance which has powerfully tended to lower the character of glee singing in the public estimation, namely, the very slovenly and inefficient way in which glees are often sung. I was present last year at MR. VAUGHAN's concert,

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and also at Mr. Bellamy's. Now these are two glee singers, both nursed and cradled in the school of English music, and one would have imagined that at their concerts, if any where, the public might hear a good glee well sung. At Mr. Vaughan's concert the first glee was "*Soft Cupid*," certainly one of Travers's happiest efforts. Mr. Hawes, Mr. Vaughan, and Mr. Bellamy, were the performers. It was Vaughan "et preterea nihil." The next glee was "*Great Apollo, strike the lyre*," the treble parts of which were sung by Miss Travis and a boy, the quality of whose voices did not at all blend, added to which the boy's tune was very uncertain. At Mr. Bellamy's concert I anticipated a great treat in the performance of Callcott's magnificent glee "*Queen of the valley*" but to my dismay, the same gentleman who took the alto line the preceding week in "*Soft Cupid*," undertook here to sustain the second base! You may imagine what sort of a performance it was.

Now, taking this as a specimen of the style in which glees are sung at the London concerts, is it surprising that the public are grown indifferent to such music? Nay, I would ask, is it possible for any music *so performed*, to stand its ground? Assuredly not. If this is the best style in which glees can be sung, the public will soon be tired of hearing them. But every one knows that this is not the fact. It will not, it cannot be believed that such is the deplorable dearth of voices, that in the first concert room in the metropolis, one man should be obliged to sing both counter-tenor and bass. The thing is so absurd, that no one will credit it for a moment. Whence this disreputable state of things has arisen, I have neither the means nor the inclination to enquire. Wholly unconnected with any musical cabals or factions, knowing scarcely an individual of those whose names I have mentioned, except by sight, far removed from the possibility of intercourse with any of them, and not having the slightest personal knowledge of a single glee writer of the present day, I cannot be biassed in these opinions by partiality or prejudice, by a desire to decry one performer or composer, in order to serve the interest of another. I see only what lies on the surface, and have no desire to become acquainted with the wheels and springs which propel the musical machinery of London. But I feel for the reputation of English music, and most joyfully do I hail the attempt to assert its claim to rank and honour. I am bound also in gratitude to wish the promoters of this experiment success. The works of Horsley, Wal-

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MISLEY, EVANS, SPOFFORTH, ATTWOOD, BISHOP, BEALE, and STEVENS, have added considerably to the sum of enjoyment which my life has contained. I will not attempt to name individual compositions, but to all of them I am grateful. I know they must have laboured in that department of their art to which I have chiefly referred, not for profit but for fame. Upon the fate of this experiment hangs, probably, the existence of glee writing. Men will not persevere in employing their talents upon that for which the public cares nothing. It will sink, and sink, and expire. How important then is it for the effort to be well made, for the choicest materials to be culled, and for the best voices to be allotted to their performance. If this is done, I think little doubt can be entertained of its success, but if the principle of exclusion be suffered to creep in, if these concerts be made a vehicle for the display of intrigue, cabal, and jealousy, they will assuredly fail.

ANGLICUS.

January 29th, 1823.

TO THE EDITOR.

ELEMENTS OF VOCAL SCIENCE.

Chap. 6, Sec. 2.—On the Formation of the Voice.

IN my first section of this chapter I have proceeded only to the opening of this very important department of art. I have endeavoured to shew the pupil how to set about acquiring and adjusting *tone* and *intonation* upon certain grounds, and I have laid down rules for giving the power of sustaining, swelling, and diminishing. I have begun the connection of tone with words, and I have just cleared the way to the beginning of execution.

I must now observe that there are two distinct classes of students to whom my observations are addressed, the height of whose aims is so wide apart as to render their mode of pursuing the art essentially different, although the principles upon which they are to proceed

must be the same.—It is in the degree or extent, not in the manner that they differ. I allude to the amateur and the professional student. The one seeks to solace his leisure or to please a small circle of friends—the other to raise himself to fame and to delight and enchant multitudes. The attributes of the former are sweetness, polish, and expression, carried exactly so far as consists with the understood reservations of private society, and particularly as respects females—those of the other are power and execution, pushed to their utmost possible legitimate extremities; the voice then being the agent, must of course be differently trained, but I must repeat the difference is in degree not principles.

The voice will naturally acquire volume from exercise, and the capital circumstance is to obtain power without diminishing the excellence of the tone, either as respects its brilliancy, richness, sweetness, or any of the attributes which render it affecting to the hearer. Singers themselves are rarely capable of ascertaining the exact point when polish is lost in the attempt to attain power.

The voice as it passes through the mouth, unquestionably does not make the same impression upon the auditory nerves as when heard from without. How this happens I do not pretend to explain, but of the fact I have not the slightest doubt. Our ideas of the exact pitch are not the same when we hear our own voices, and when we listen to sounds from other sonorous bodies—that it is to say, a man shall seem to himself to be singing in accord with an instrument, when in point of fact he is a little too sharp or a little too flat; and until we are instructed by practice in the necessary adjustment, we are always liable to deceive ourselves in this essential particular. Here, therefore, the correcting judgment of a master is particularly required in the outset, for once impressed with erroneous notions in this respect, the pupil is undone for ever.

Some exertion is always necessary in practice to extend the compass and enlarge the volume of the voice, but especial care should be taken to apportion this force, if so strong a word may be applied to so slight an action, with the utmost caution. The effort should be so gradually made as not to seem an effort. No one but the student should perceive the additional stress laid upon the organ, and even the student should be scarcely sensible of the increase. I speak now of the amateur.

One of the capital tests of the ability requisite to make a profes-

sional singer, I apprehend to be such a natural structure of the organs of sound as will sustain the wear and tear of the continual stress from the necessary practice. There must be superior strength of constitution as regards the general health, as well as a stronger construction of the lungs and the throat, to fit an individual for the immense labour that in various ways falls upon a public singer, and particularly upon a theatrical singer. Professional students must therefore always have in mind *the end* for which they practice, and to this intent must address themselves to the pursuit with the utmost energy both of mind and of organ. They must set about the thing in earnest, and, in whatever stage, must endeavour to produce the *utmost* effects of which they are capable. The judgment of the instructor is here principally directed to stimulate and keep alive the flame, for if the pupil break down in his exercise, as they say of the racers at Newmarket, he will surely never be equal to the fatigue of public singing. We see that theatrical singers will not only go through all the regular business of such a character as *Mandane*, but will introduce even additional songs, beside the anticipated and pleasing labour of encores. Nay, after this they will frequently sing at private parties on the same night, undergoing all the fatigue of changing their dress, and moving from place to place, under extreme variations of temperature, and all the ravages of late hours and continued intellectual excitement. I consider therefore ardent, severe, laborious exercise, as the indispensable trial that fits a pupil for professional life, and though I should recommend a gradation of practice similar to that to be observed by amateurs, yet he should set off with a proportionate vehemence, and the professor should not be liable nor be allowed to be daunted by long and energetic effort, but rather be trained to endure it.

I believe the organs of the throat are so constructed that the voice rarely acquires compass at one extremity, without losing or impairing the tone at the other. I do not however mean to say, that high notes are *never* acquired without a sacrifice of low, or that immense increase of power is not to be obtained by well-conducted practice. But I think it seldom happens that when at the outset the voice is incapable of reaching or touching a note, when the pupil has been so far instructed as to employ his throat judgmatically, I think it rarely happens that such a note is afterwards actually gained, without in a measure detracting from the power or quality of other parts of

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the tone. It is therefore mainly consequential to ascertain the actual compass as early as possible; and to adopt such a mode of exercise as the faculties of the pupil shall seem to require. If the voice is powerful, round, and sweet in its lower tones, (those of a soprano for instance below the middle C of the piano forte,) it will then probably be right to consider the cultivation of the tones lying from C to G below, as the natural course. If on the contrary the notes about F and G above are good, then I should conceive the voice may be carried upwards with the best effect. The same rules apply to the different species of male voices. Bases usually find the high notes of the scale D, E and F, those which need the greatest share of attention. Tenors generally experience the necessity of strengthening and adjusting the natural and the falsette at their point of junction. Females not unfrequently have a break in the voice about D, E, or F above, for here they take their falsette; and when the *fausse note* is perceptible the greatest care should be taken to assimilate the tone, or otherwise correct the imperfection, which is most commonly manifested by a coarse tone, or a slight deviation from the pitch. In this case, continued sustaining and increasing and diminishing of three or four successive notes up and down, taking the faulty one in the middle, is the best mode of abating or obliterating the defect. All voices, male and female, should pursue the same regimen.

It must be remembered that intoning a note is not the sole object of a singer, and that the mere power of sending forth a sound is not to be taken as a note in the voice. The singer must be able to command the quality and quantity of its tone, and to *speak articulately upon it*—these are the circumstances that constitute a note in the voice. Excessively high notes, such as E, F, and G in altissimo, (to which BILLINGTON could reach), are indeed exceptions to the rule, because such very acute sounds are only introduced into a passage to excite surprise, and to shew a peculiar power. They do not belong to the general qualifications of common nature even in gifted artists. But to be able to begin upon a note, to swell or diminish it, to speak upon it, to use it with others in a passage either legato or staccato—these constitute the objects of attainment in extending, strengthening, and cultivating the several notes of which the compass is composed. Should the singer be unable to accomplish any of these faculties, by so much the note is imperfect.

As we penetrate into the mazes of execution it becomes more dif-

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ficult to give any rules in words for the direction of practice. It is a very extraordinary fact, that an individual will catch in a moment, from hearing a thing done, that which he never, by the force of his own genius, could have been able to attain.* The power of execution, which in the sense I here use it, means the performance of any rapid series of notes or passages, depends very much upon how it is set about. One singer will be able to accomplish the object much more easily by forming the tone in one way, another in another; and I have been convinced by actual experiment, that those who have in vain endeavoured to attain facility after one method, have caught it in another, by the instruction or the tuition of a different master. Singing with such vocalists as Mrs. Salmon and Signora Corri, who are both remarkable for the facility and precision of their style in this particular, will, I am persuaded, convey at once lights after which a student may search in vain without such aid. It is therefore a matter of momentous concern to ascertain in what exact position of the organs the tone is produced with the least effort, always having regard to its purity and beauty. I confess I doubt the possibility of determining this by any known formula. It must be matter of experiment and experience. The best method once attained, exercise will then be all in all; and perhaps the most extensive practice is to be drawn from a collection of ornaments. But here I must particularly impress upon the mind of the student, that the value of an ornament in expression depends upon the velocity, the tone, and the accentuation—without which graces are mere vocal instrumentation. I should therefore recommend that particular attention be given to the *manner* in which great singers execute passages—that the accent be marked—that those notes in the series which are retarded or accelerated be especially observed, that above all the quality and changes of the tone be remarked—which are softened, which enforced. Pray recollect I do not counsel direct imitation—nothing is more remote from my intention—but such a general notice of the way in which *effects* are produced as may enable the student to appreciate and apply the powers he himself possesses in the best manner. For this reason I would recommend,

* This truth very curiously applies to mimicry. I have known several persons who would never have conceived themselves capable of imitating Kemble, Kean, and other actors, arrive at a very fair copy, by hearing such a man as Taylor or Matthews.

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where it is practicable, a change of instructors, as well as the study of composers in different styles. Having made the great style the foundation of taste, the ornamental may be best cultivated by variety. Nor is any thing so likely as to preserve the student from the dangers of direct imitation.

In executing, the art consists not so much in *getting through* rapid combinations of notes as in exquisite precision. The intonation is the capital circumstance, and I earnestly point regard to this as the primary, essential, indispensable property. To this end, I advise that every passage be first tried slowly and the intonation *fixed*. Then let the progress of attaining velocity be gradually accomplished. Much of the ease will depend upon how far the octave up and down has been successfully practised. I observe that all young singers are apt to make their semitones too wide—for instance, the second degree of the descending diatonic scale is a dangerous interval—a *pons asinorum*, at which many stumble. If one interval is wrong the rest generally follow, and the subsequent series becomes erroneously formed. Such mistakes must be most carefully watched in the outset, and indeed by the exercise of extreme vigilance upon little points, the ear contracts an habitual accuracy, which cannot be too highly cherished. Nothing is so bad as *slovenly* execution, and to be punctiliously nice is absolutely necessary to accuracy. A singer ought never to be satisfied, for I have never heard accomplishment so perfect that it might not have been carried further. CATALANI could have taught MARA much—MARA could perhaps have taught CATALANI more—and if we could have restrained BRAHAM's imagination or given VAUGHAN BRAHAM's fertility, or to both HARRISON's tone and finish, what a singer might have been compounded!

A power of sudden transition—of throwing the whole force of the voice upon a single note, or on the contrary, of attenuating the tone to a pianissimo, is one of the faculties which it is abundantly useful to acquire. The application of this mean of expression must be regulated, like all the rest, by the judgment, and it is indeed one part of the elocution of singing—but I am now speaking of the utility of obtaining the technical facility of performance. The transitions and contrasts which are produced often upon a single note or a series by its employment, frequently constitute the entire expression of a passage.

It is now become necessary for me to recapitulate the points of the

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design I have laid down, and the more so because it has been my aim to make the art and the philosophy of the art more amusing than it could be rendered by a dry treatise composed merely of rules. I have endeavoured to lead the student gently along, and while I have inculcated principles merely technical, to teach him the reason, the advantage, and the pleasure of his pursuit.

My retrospect embraces the two sections into which this chapter* is divided. The objects discussed are as follow:

1. The means of obtaining the tone *pure*.
2. The art of increasing, sustaining, and diminishing the tone.
3. The power of connecting these principles with the vowels.
4. The power of connecting these principles with increased motion of the voice, through the first rudiments of melody.
5. The means of obtaining a shake.
6. The mode of combining these principles with words.
7. The means of increasing the volume and extending the compass of the voice.
8. The training the organs of the throat to endure the labour of performance.
9. The art of correcting imperfect notes of the scale—of strengthening those which are weak, and of uniting the natural and the falsette without a break.
10. The means of obtaining facility in the execution of divisions and passages and ornaments, and of adapting them to their several uses in expression.

Such are the acquirements I have proposed should be attained by gradual progression, and fixed into correct habits by constant exercise.

It will perhaps be objected that I have said little or nothing concerning the art of reading music or singing at sight, as it is called. —This branch I consider to be purely technical, and to be supplied by common books of instruction. I do not mean by this apparent omission to undervalue its necessity. On the contrary it must be considered as vitally essential. But I conceive that in such a treatise as this, it is unnecessary for me to recapitulate details which are to be had in a cheap form in any book of elementary instruction. I will however say a few words upon the leading principles.

* For the first section see Vol. 4, page 265.

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No part of a student's practice should be entered upon without a due reference to time. The pupil should be instructed in the different measures, in the names and value or duration of the several notes, and in the method of beating the various divisions. While singing even the simple holding notes of the scale, he should be made to beat the time. He should never be allowed to omit this indispensable exercise, and it should, like all the rest, be rendered habitual.

With respect to "hitting distances," as it is termed, I think the old method of solfeggizing, promises the most important and speedy results. This method is founded upon the power of association; the syllables *Do*, *re*, *mi*, *fa*, *sol*, *la*, *si*, *do*, are allotted to the degrees of the octave; and the student will observe that the syllables *Mi* and *si* are always sung upon the semitones, that is, between the third and fourth and seventh and eighth degrees in the succession of the diatonic scale. The practice of constantly calling the notes by these syllables and changing their position as the key changes, fixes the sounds and the syllables together in the memory. This is the principle, and I think it is the most certain and therefore the best. As an auxiliary to reading music, to copy it has been recommended as accustoming the eye to embrace many notes at once, and the mind to apprehend their construction. The Italians, however, forbid its being pursued for any length of time together, as sitting to write, they say, is apt to contract the chest, particularly in youth, while the growth is not yet completed.

My observations are now I find drawing rapidly to a close. There remain one or two important divisions to treat of, and another essay or two will probably conclude all that can be said upon the "ELEMENTS OF VOCAL SCIENCE" by

TIMOTHEUS.

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TO THE EDITOR.

Sir,

I am in the habit of perusing every book that comes in my way, which I think likely to contain any instruction or amusement upon the subject of music, and in the prosecution of this habit I happened this day to take up a late number of the new Edinburgh Quarterly Review (that for April, 1822), in which I found an article which upon an attentive perusal excited no small portion of my respect, mingled with indignation. My object, Sir, in thus addressing you is to make a few brief observations, (in a more equitable spirit I trust than that article discovers) upon the manner and matter of "Memoirs of Music," page 506 of the Review in question. In doing this I shall not pretend either to the profundity of knowledge, the superior taste, the consummate skill, or the *peculiar* liberality which the writer of that article endeavours to make his readers believe he possesses. But as a member of a profession allowed by much abler men than himself to be both innocent and useful, I cannot consent to remain silent while he traduces, not only the profession at large, but the most distinguished ornament of it in particular. He seems indeed to be one of those pedantic amateurs that are sometimes met with in the world, who imagine that because they have received a classical education, and in consequence are deeply versed both in Greek and Latin, they *must* from that circumstance alone be superior in *every other* department whether of literature or science to which they may condescend to turn their attention, and they look down with a most contemptuous indifference upon the less educated but not less industrious artist, because he being so wrapt up in the study of his particular art, or whatever may conduce to perfection in it, his time does not permit him to acquire those higher and more distinguished branches of literary knowledge which the amateur, having nothing else to attend to, is enabled to follow up. The article which this writer pretends to review is one on Music, in Dr. Brewster's Encyclopædia, and he sets out by telling us, that "nearly all of the most elaborate and important writings on the history, the theory, and the practice of music, have been produced by foreigners." This,

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although it be true in the main, is rather an unfortunate admission on his part, as it involves his own essay, and destroys, according to his own statement, *any* importance which unthinking persons might but for that have been induced to lay upon it. After this display of his *importance* we come to this writer's *humility*, for a little further on he says, " there are not more than *three* or *four* persons in Great Britain, who have sufficient theoretical and practical knowledge of music, sufficient general information and sufficient delicacy of musical taste, to enable them to compose *any thing like* an original treatise on musical art and science." It is gratifying to the world to know that *he* is one out of that " three or four," for in a note on the next page we have the following caution—" we beg our readers to keep in mind, that not a *word* of our pages, either in large or small type, has been furnished to us by any of the three French writers above mentioned, *nor* by BURNEY, *nor* by the author of the historical sketch now before us." Having thus endeavoured to establish the conviction in our minds that he is one of these extraordinarily gifted persons, he goes on to state that it is his intention (amazing condescension!) " to fill up some of the blanks left in the history of music and correct some mistakes into which musical writers seem to have fallen." It is a pity that he did not apply a portion of his correctives to the egregious blunders and mistakes that I shall make it my business to point out presently in his " original treatise." Candour obliges me to acknowledge that the dissertation which follows shortly after the above observations is both learned and amusing—and I agree with the opinion he has promulgated respecting our notions of the music of ancient Greece, to which indeed every person of common sense must submit, that it is absurd to judge of the state of music in Greece by the incorrect, mutilated fragments of hymns, odes, &c. " which have been variously interpreted, by different authors, from the Greek characters of musical notation appearing in the MSS." And to bring the case home to ourselves, " would it not be hard if the present state of music in Great Britain were to be judged of some thousand years hence, from two or three mutilated fragments of church chants, perhaps of the rudest kind, supposing all other music destroyed? The description of the Hindu Septaca is new to me, and I was much pleased with his account of the different instruments of antiquity. Having said thus much, it will be evident that I do not object to this writer's " treatise on

account either of his want of learning or research.—My principal causes of complaint against him are two—1st, for speaking disrespectfully, and with unnecessary harshness, of my professional brethren, thereby tending to bring them and their art into contempt and disrepute—2dly, for depreciating the labours of that excellent historian of music, Dr. Burney, wherever an opportunity occurs, and endeavouring to erect himself as his superior both in taste and knowledge. Whenever, Sir, a man takes up his pen for the avowed purpose of aiding, by his lucubrations, the cause of any art or science, he should be particularly cautious that in displaying his own skill he does not vilify the members of the profession, who be it remembered have been the means of raising it to that point of perfection, which it has attained by their *practical* labours, more than even the theorist or historian could hope to accomplish by their hypotheses or mere matter of fact narrations.

The obnoxious passage upon which I found my first charge is short but pithy, and as biting (to use a common phrase) as the writer could possibly wish, if he but *proved* what he asserts at page 529—see the following (after mentioning his "regret," to find that the author of the article in Brewster's Encyclopœdia had contented himself with following Burney.)—"We respect and esteem Dr. Burney for many reasons, and among others, because he was a *clever* and *well-informed* and *very industrious* man, *far different* from *the common class of professional musicians*." If this is not a libel on the profession I never saw one, and moreover will agree to waive the privilege and protection of the law, and allow it *not* to be libellous, if this writer can satisfactorily prove the truth of it. I believe the profession in general, Mr. Editor, consider themselves under many obligations to *you* for the liberal and generous spirit you have shewn in numerous instances to them and their productions, and for your anxious endeavours to raise their characters in the estimation of society. You have given instances of musicians not only accomplished but well-informed, amiable and virtuous in the relations of private life; the truth of these I could, amongst a number of other persons, corroborate were it necessary—and it is too much to submit to the haughty contemptuous denunciation of any anonymous writer, which would go nigh to make the rest of the world believe we are all a set of idle fools, fidlers, and strummers. You will excuse my speaking rather warmly on this subject, but each individual must

consider he is to have his portion of the general odium, and be swept away in the flood of this imperious person's displeasure. In the name then of musicians at large, I call upon this writer to bring forward his *proofs* of the *idleness*, *ignorance*, *and stupidity* of any respectable professor, either metropolitan or provincial"*—and in their name I throw down the gauntlet, and dare him to the task. Moreover, the next time he steps out of his proper beaten path to insult, in the smallest degree, all or any of the artists to whose class I have the pleasure to belong, he shall find that there are still left among us some that are sufficiently *clever*, *well-informed*, and *industrious enough* to chastise him for his conduct. Let him confine himself to the exposition of the yet unexplored remains of ancient music, and endeavour, with propriety and candour, to advance the cause of our "heaven born" science, and every sensible musician will improve by and applaud his labours; but he must not imagine we shall view him with other than the eye of caution and distrust, when he offers us instruction with one hand, while with the other he endeavours to wound us with the sharply-pointed dart of contempt.

The other charge I have against this writer is the indifferent and contemptuous manner he indulges in when speaking of Dr. Burney, a man who all his life through, spent his valuable time in the promotion of the best interests of music. I question whether this person who affects to look down upon our historian will ever arrive at one-tenth part of his erudition, taste, or judgment. It may be perfectly true that Dr. Burney and himself differ upon many points, but this by no means proves that the Doctor is *wrong*—on the contrary, I should infer that when a man so anxious and so unremitting in the cause of music, who had spent health, wealth, and time for forty years, with every advantage of connexion and opportunity—when

* As to the industry of the common class of musicians I can tell him that many among us are patterns for imitation.—I know one professor who walks twenty miles to attend a school in Kent, and a late worthy friend of mine, through his laborious exertions to support a large family, absolutely *expired*, from excesive fatigue, at the door of the Hanover-square Concert Room, as the verdict of the Coroner's Jury corroborated. There are not many who can ever know the slavish lives that some musicians lead, for if they possess any talent, the mind is on the constant work when teaching, and frequently the only relaxation to a day of labour in this way, is a night of hard playing at some of the theatres or concert rooms. I have proved a negative to his first assertion; let this writer therefore bring evidence in support of the other two—I defy him.

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such a man gives an opinion upon any subject relating to our science, I should feel more inclined to regulate mine by his, than by that of the anonymous writer in the new Edinburgh Quarterly Review.

It is quite amusing to see the careless indifference, the perfect *nonchalance* with which this person speaks of the historian of music, page 529, (immediately following the obnoxious passage I have before quoted)—"We do not think that the worthy Doctor's authority is, on every point, beyond all question;" then comes the *salvo*, "although his history of music *is* the best we have in the English language, and is very much indebted for its excellence to the labours of continental writers." How obliged we ought to be for this piece of information. This kind of recommendation and condescending patronage is really quite insufferable; it reminds one of a similar line of conduct which is adopted by illiterate conceited people, who, having sprung from nothing, and rising a little in the world, turn with an ineffable smile of conceited condescension, to some modest but superior person, and say, "never fear, I'll patronize you—don't be cast down, a word from me will do your business young man." Every opportunity that he can procure is adroitly laid hold of to *lower* the Doctor in our estimation, but truly without any effect. In a note, page 522, speaking of the Chinese manner of notation, he says, "we must say * we think the Greek method of notation has been misunderstood and misrepresented in many respects, and also that Dr. Burney's jokes and sneers (in imitation of Burette and others) in his *vague* guessings respecting the rhythmical resources of Greek melody, were not only unworthy of him, but founded upon *narrow views*, and prejudices adopted by him from other writers," &c. &c. Upon my word this is a most lofty and dogmatical personage—it must be a high misdemeanour in any one, no matter what his talents and acquirements, to attempt a joke upon any subject that he is writing about. The poor Doctor would have been completely lockjawed if he had been prevented from having his harmless jest, by word of mouth, as he is here by act of pen. I have heard that the Cham of Tartary does not permit any one to smile or laugh in his presence, but this gentleman, this Great Mogul among musicians,

* How a sense of duty urges this man on!

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would tie up even the *thoughts* of our hearts, and the innocent merriment that is so natural at times to all of us. I devoutly trust he is not in the confidence of SIR JAMES MACKINTOSH, for if he should be, who can tell, that in the contemplated revision of the criminal code, it may not be made penal to joke upon the ancient Greek rhythmus! without a certificate of qualifications and *leave* from this modest, humble, protecting writer of the New Edinburgh Quarterly Review!! Before I conclude, it will be necessary to take notice of those few extraordinary mistakes before mentioned, and such mistakes as I should have imagined no one but a complete novice in harmony could possibly have made. I would ask your readers, Sir, whether from the following sentence they should consider the person who gravely puts it forth to us, entitled to any respect as a teacher of harmony, leaving out of the question the monstrous absurdity it engenders against common sense, without which no one can become a competent instructor in any art. Page 514 he says, "We shall merely observe 'en passant' that if people whom we reckon absolute barbarians (how rightly we shall not say,) such as the Russian peasants, and especially the Cossacks, are accustomed to sing together in *different parts as if instinctively!* and to produce *very pleasing effects* by this kind of *natural harmony*, we do not think it quite fair to consider the ancient Greeks as a people too brutish and ignorant to be able to conceive and perform a very agreeable harmony of their own." We here have an opportunity of seeing how far a man can go in supporting his favorite hypothesis. I was not aware before I read this passage what transcendant abilities those enlightened gentlemen the Cossacks possessed in that most difficult department in the whole range of vocal science, "singing effectively in different parts"—nor could I have believed so wonderful a thing existed but for the testimony of "some British officers,"* which in the mind of this writer puts the matter beyond all doubt. Every one must regret that they did not proceed further in the business, and obtain from these scientific barbarians (I beg their pardon for the term) copies of

* The confirmation of this statement is ingeniously brought about in the note—"*some British officers* have *assured us of the fact!!*

DR. CLARKE, the most learned and enlightened traveller who has visited Russia, gives a pleasing account of the general superiority which the Cossacks exhibit over the Russians, but he does not notice the existence of this pretended faculty in that people, which if it did really exist could hardly have escaped his scrutiny and research.

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these same pieces of the "Polyodic Order," which when seen in London would have put to the blush all those ignorant musicians, who after years of labor and practice endeavour to become respectable "part singers." What would become of such people as the VAUGHANS, the SALES, the KNYVETTS, the SPRAYS, and the STEVENSONS, if the Cossacks should come over and settle in London or Dublin? I tremble to think of the consequences. I have always thought that it was absolutely necessary to be thoroughly grounded in the theory and practice of harmony before a person could by any means be enabled to take his part "effectively" in glees and other pieces of a similar species, and that until this knowledge was obtained "singing in parts" must become, from the ignorance of the persons engaged in it, "mere sound and fury signifying nothing." I now deplore my former error, since I find the same effects are to be produced by *instinct* alone, that we English ignoramuses endeavour to produce by the union of talent and industry. In another place our writer in dilating upon the merits of the Egyptian music* says, "the Egyptian performers are *much superior* to our own in the peculiar volubility with which they execute certain chromatic and enharmo-passages." From the authors whom he quotes, I should be inclined to guess at the similar degree of scientific knowledge they and himself possess, as not being very great, when such assertions are made and the world is expected to bow down to them. This fancied superiority of the Egyptians over us, I affirm to be a mistake. Again at page 524 he says, "one of the greatest and most accomplished men that England ever produced expresses himself as follows with respect to oriental music: 'the Hindu system of music has, I believe, been formed on *truer* principles than our own, and all the skill of the native composers is directed to the great object of their art, the natural expression of *strong passions*;' and he adds 'nearly the same may be said of the Arabian and Persian systems." Now that either the Hindu or Persian systems are even *equal* to ours I deny, and until "some British officer" shall shew me specimens of their treatises and compositions superior to our best writers and composers, must

* The same traveller also visited Egypt, and mentions having heard those females who are appointed to sing (or shout) at festivals and burials, Ulalalala and Ululululu, &c. "the former by ascending the latter by descending notes in continued cadence"—perhaps it is these ladies whom our Reviewer would have us believe are so expertly enharmonic.

ever firmly adhere to this opinion.—" Be less arrogant in your pretensions, and more cautious in your conduct," was the advice given by a nobleman to one of his proud but profligate sons; and this advice I would seriously recommend to our writer's consideration. Not content with depreciating the merit of Dr. Burney's History, it is thought spirited by this person to find fault with poor Rousseau's Dictionary, which he says, " is *very* incorrect." What a pity it is that correctness is not *always* to be found in this " memoir of music," that is intended to throw such a refulgent light upon the harmonic horizon. How much better it would have been if he had taken the same pains to correct and make perfect his own " treatise," that he took with these two works, which will remain as classical books of reference to all real musicians when the stream of oblivion shall have washed away his production and my animadversion upon it. Without any other motive, Sir, than a wish to see my professional brethren respectfully treated, have I intruded these observations upon your notice. In respect to Dr. Burney I trust this writer will endeavour better to appreciate him. Let him remember that to " respect our superiors" is one of the first maxims of a sensible well-educated mind. I shall have my eye upon him—he had better be cautious how he " beards the lion in his den;" he may teach, but he shall not insult us with impunity so long as my hand can wield even the stump of a pen.

I am, dear Sir, your's truly,

F. W. H.

Ireland, August 10*th*, 1822.

TO THE EDITOR.

SIR,

THERE is no circumstance attending music that at this time of day inspires so much astonishment, as the very little attention that has been given in this country, to the supremacy which the faculties of the understanding take in our prosecution of art. To look back is really wonderful. Till SIR J. HAWKINS* and DR. BURNEY wrote, the history of music was never collected. Scarcely a single tract illustrating the intellectual principles and agency had appeared except DR. BROWN'S Essay—AVISON'S on Expression—and BROWN'S on the Italian Opera; and up to the commencement of your Review, the English treatises were purely scientific or purely technical; the philosophy of the art was untouched, except perhaps in a few desultory essays, which were scattered here and there, and which therefore gained little notice, permanency, or effect.

Now, Sir, if I was asked what makes the great musician or the distinguished amateur, I should say, mind—which perhaps you and your readers will be likely to tell me is only another term for genius or aptitude. No matter—be it so. I leave the disquisition concerning the nature of this subtle principle to metaphysicians; my present purpose is to speak of one of its properties only and its application to our art—namely, of *enthusiasm*.

I shall just venture so far beyond the limit I have laid down to myself as to suggest—that genius implies intellectual—aptitude, physical power—the quality I speak of accompanies, but is not

* I have been often struck with the slight and unfrequent mention that is made of this historian of music comparatively with DR. BURNEY, when in point of fact HAWKINS is as much superior to BURNEY in research, learning, and accuracy, as one man can be to another. HAWKINS did not bring down his history to so late a period as BURNEY, nor did he write in so easy (that is so loose) a style, and consequently there was not so much to furnish out the conversation of the day. But SIR JOHN'S erudition has not had fair justice, neither has he had the credit which belongs to him for being, as he undoubtedly was, the original planner of the design of giving a history of music, and the inventor of the method *both* historians have pursued.

genius. It *must* however always be the attendant virtue that inspires such a prosecution of study as leads to eminence—it *may* be the attendant vice that leads the student into all manner of extravagances, and makes a fool of him. Whether enthusiasm be a good or a bad quality, must in short depend on the checks and balances it meets with from other faculties, on the developement of other organs, as the phrenologists would determine, but without it, there can be no *efficient* love or cultivation of art.

We are certainly arrived at a pitch of civilization, when any attainment short of real and great excellence is scarcely pleasing, and seldom praised—when mediocrity is hardly endured, when every thing below mediocrity is scouted. One does it is true, often hear in the drawing-rooms both of London and elsewhere, amateurs who have not reached this degree of acquirement—but what follows—few listen, and most of those who do, the moment they can whisper their contempt, seldom suffer the opportunity to pass. The musical performer wants in this respect the advantage which belongs to the art of design—the sister accomplishment. An amateur artist can lay his drawing by the side of the copy, and the eye instantly perceives any deficiency. Not so the singer or the player. I will venture boldly to assert that not one in a thousand can form even a tolerable judgment of what they themselves do. As a proof of the truth of this remark, nothing is more common than for singers to pride themselves the most upon what they execute the worst—and all are to a certain degree enamoured of their own performances. This is really very unfortunate in every sense, and when an age is arrived at the height ours is, it is the source either of disappointment and disgust, or of drawing upon the object continued ridicule and contempt, or what is worse, maudlin, maukish pity.

There are few people, Mr. Editor, who wish to sit down quite undistinguished. Some there are who are content with the delights derived from knowledge, but even this is a little selfish, and there is a wide distance betwixt ostentatious display and the pleasure of pleasing, though little between not having and not using that all-coveted art. Now then, Sir, to come to my point. It seems to me desirable that any one who aspires to the distinction of having received a polite education, must cultivate some one pursuit with particular energy; language, design, or music for instance; for from one of these, distinction is generally drawn, and especially by females;

this energy implies *enthusiasm*, without which I repeat there is no *efficient* love or cultivation of art.

The general notion I set out with when I began to frame this paper, was, that it might be useful to discuss the necessity for this intension, this concentration of the mind, to the objects of our art, and the means by which it might be engendered, nourished, matured, and directed. I believe that the excitability which is its foundation, resides very much in natural temperament; at least it graduates according to physical structure. This aptitude must be the guide and must instruct the observer, when it is needful to encourage, when repress. The means of perfection in music, when patiently pursued upon judicious principles, is of all other accomplishments the most dry and tiresome. Strum, strum, strum, or toot, toot, toot, or do re mi, hour after hour, day after day, afford so little recreation, that no wonder the poor child flags. Nothing but enthusiasm kept up generally by circumstances not inherent in the art itself, ever can conduct to excellence. The first thing then is to raise the idea in the mind of the student, that labour is to confer future delight—to shew this by instances of those who have attained the object—by rewarding industry with occasional praise—and by allowing occasional exhibitions to judicious persons, who have temper and motive enough to listen and to take an interest. Practice must be of necessity the road to acquisition; but this road should be enlivened and strewed with such flowers as conversation and the literature of the art and the society of accomplished musicians present. Where these stimulants cannot be applied in conjunction with the ordinary method of tuition, let no one hope to raise and keep alive that generous flame that leads the student forth and leads him on through the barren and the desert places. We must endeavour to raise and charm by a *mirage* until the prospect really smiles.

These few and short hints will I trust be useful to instructors and to parents who have not devoted much attention to the philosophy of tuition. More than half the force of their lessons will be gained by inculcating and demonstrating as they go along the ends as well as the means. What an individual cannot effect, many may carry into execution. Hence, Sir, the necessity where music is an object, for musical literature, musical associates, musical conversation, musical exercises. The French have their musical *soirees*, the Italians their *academie*, and why should not the English have *musical assemblies*,

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which might partake of the nature though they do not rise to the title and form of a concert, and at the same time diffuse the advantages both of practice in the art and discussions of its principles. I earnestly recommend to amateurs to assemble in this way at each other's houses, and to musical people it would afford, I venture to say, at the smallest possible expence, delight and improvement. I should like to hear that in every town of fair magnitude, a night was appointed for musical people thus to drop in and take their chance for an evening of practice or conversation, or both. "*Come at seven, go at eleven*," as a musical Doctor of Medicine is said to inscribe over his chimney-piece, might be the rule, or any other, to put people at their ease and to produce participation of pleasure and instruction.

Professors in particular should endeavour to establish such evenings amongst their friends and pupils.

I am, Sir, your friend, and

A PROPAGANDIST.

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THE SCHOOL OF NAPLES.

Much as the English historians of music have done, they have yet left much incomplete. Embracing, like the earliest possessors of all subjects, the strongest points, they have rapidly passed over all that did not appear to them of sufficient interest to occupy a prominent place in their great works. It is therefore necessary to any thing approaching a perfect knowledge of the history of our art, and especially of the later ages, that the omitted particulars should be industriously gathered and the chasms filled up. With this view it is our intention to collate foreign works with our English writers, and to collect the information we find scattered abroad, into one compact form; and we have taken the School of Naples, so celebrated for the genius it has produced, for our first essay. We do not promise the erudite reader either much novelty or all that can be brought forward; but we flatter ourselves with the hope that we shall present such a relation as may satisfy the general enquirer, and leave little to be sought except by the curiously minute. We shall from time to time follow up our design, till we have completed, so far as we may, that which the English historians have left unfinished.

Naples has in all times particularly cultivated the musical art. In the middle ages, although it experienced the fate of the rest of Italy, the yoke of the barbarians, it remained longer in the power of the Emperors of the East, who encouraged the arts. Composers of unequal merit wrote for the church, and these compositions, adapted to Greek or Latin, were used by either church. In the 11th century Cardinal Alberic, one of the most celebrated monks of the convent of Montcassin, had, as well as Frederic II. Manfred his son, and Robert of Anjou, increased by his writings and example a taste for music. King Robert, the friend of Petrarch and of letters, was not less addicted to music, which he studied under the celebrated Marchetti, his chapel master. Philip de Caserta was distinguished at the same period and in the same Court.

Under Ferdinand the First, of Arragon, music, although culti-

vated with all the ardour inspired by a delightful art, was obliged to have recourse to foreign masters. At this period the chapel of the Popes and the courts of the Italian Princes were filled with Flemish singers. The compositions of the musicians of Flanders were performed throughout Italy, and such was their reputation, that TINCTOR arrived at Naples from Belgium, to lay the foundation of that school which has since produced the best masters of Italy. In this work he was assisted by GARNERIUS and FRANCHINUS GAFFURIUS, Milanese. The latter was a profound theorist, and thought superior to TINCTOR. He published several still celebrated theoretical works, and died in 1520. Many Greek works on music were at this period translated into Latin, and the first dictionary of the art was edited by TINCTOR. Many original works were also written on this subject.

Towards the middle of the 16th century, music in Naples received the assistance of several foreign professors. The celebrated ORLANDO LASSUS, born in Belgium, was appointed master of the King's Palatine chapel, and produced effects which redoubled the musical enthusiasm of the Neapolitans. At this period were successively founded, without the assistance of Government, four colleges or conservatories of music. The first was established in 1537, and entitled Santa Maria de Loretta: females were admitted, who lived in a separate establishment. In 1565 the two schools were separated.—The second conservatory was that of I poveri di Christo, founded 1589, and suppressed 1715. The third was entitled La pieta de' Turchini, founded in 1583, suppressed for a time, and re-established in 1592. The fourth of these establishments bears the name of San Onofrio, founded in 1583.

It must however be allowed that music, still in its cradle, had all the weakness and imperfections of childhood. The Enigmi del canto were much celebrated, but they served only to render the study more difficult. Many of the most eminent theorists and practical musicians employed themselves in subtle divisions of the scale, and visionary pursuits after the Greek genera. PIETRO CERONI, born at Bergamo, but a pupil of one of the new conservatories, produced much improvement in musical instruction, by his book, entitled Regole del canto—Naples, 1609. In short, every thing announced the morning of that day which was to illuminate the triumphs of melody.

The first of the Neapolitan composers whose talents are remark-

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able, is the PRINCE of VENOSA, who was born in the 16th century, and died in 1614. His father, perceiving him to display even in his early years a most lively disposition for music, placed him under the care of POMPONIUS NENNA, the author of several didactic works on the art. The studies of the PRINCE of VENOSA were as learned as the times would permit, and on their completion he founded an academy in his palace, with the view to spread and perfect the taste for music. His own compositions were madrigals, the style then most cultivated, and in which he surpassed his rivals.—These madrigals produced the greatest effect, not only in Naples, but in all Italy; the enthusiasm they excited was so powerful, that the performers declared they would neither sing nor play any other music than that of the PRINCE of VENOSA. His modulations have been said to be learned, pure, natural, and expressive, but DR. BURNEY disputes their title to this praise.

A composer, known under the name of CURTI, appeared after the PRINCE of VENOSA. He was blind, and not only seconded by his talents the advancement of melody in Naples, but contributed to the perfecting this school by his works and scholars.

Two dialogues on music by LUIGI DENTICE, a Neapolitan gentleman in 1554, give some idea of a concert in Naples at that period. One of the interlocutors describes a performance at which he had been present at the palace of DONNA GIOVANNA D'ARRAGONA. He says the performers were most perfect musicians, and sung in a wonderful manner. It appears that the vocal performers were accompanied by a band, and each sung to his own instrument. "There are few musicians," says the author, "who sing to their instruments that have entirely satisfied me, as they have almost all some defect of intonation, utterance, accompaniment, execution of divisions, or manner of diminishing and swelling the voice occasionally; in which particulars both art and nature must conspire to render a performer perfect."

The name of SALVATOR ROSA has been hitherto little known, as connected with music: he set his own cantatas, the melody of which as well as the poetry, is superior to that of the age which gave them birth, and they are heard with as much pleasure as surprize. They have been fortunately found in a collection of ancient Italian compositions, several of them written by his own hand.

ALESSANDRO SCARLATTI was born at Naples in 1650. The name

of his master is unknown, but the reputation of CARISSIMI, who then flourished at the head of the Roman school, having reached Naples, SCARLATTI thought it right to repair to the metropolis of the arts, and to hear the compositions of this master, in order to form his style on so great a model, and to profit by CARISSIMI's instructions. SCARLATTI was the greatest harp player of his day. By the aid of this instrument he sought to introduce himself to CARISSIMI. The stratagem succeeded, and the most sincere attachment was the effect. Real talent knows not envy. CARISSIMI, in exchange for the delightful airs composed and performed by SCARLATTI, revealed to him the secrets of his art. SCARLATTI augmented these acquirements by the learning and experience afforded by travel. Instead of returning to Naples he visited the theatres and masters of Bologna, Florence, and Venice, at which latter city he analysed the principles of the art as he had done at Rome. From thence he proceeded to Vienna, whose rising school promised future greatness to Germany, when it should have been visited and enlightened by the masters of Italy. In this city he made the first essay of his talents for composition, and his theatrical and sacred works were alike successful. On his return to Naples, he halted at Rome, where he composed several operas as a testimony of gratitude for his favorable reception on his first visit to this city; they were received with transport.

He arrived at Naples, and possessed of talents ripened by science and experience. SCARLATTI devoted himself entirely to his country, and applied himself not only to the production of numerous sacred and profane compositions, but also to the regeneration of the Neapolitan school, by the best principles, the best regulations, and the most perfect methods of instruction.

Until the time of SCARLATTI, the overture to an opera consisted of meagre obligato symphony, produced by a certain regular routine, and frequently in bad taste. SCARLATTI reformed this department of the opera, and established it less upon the form than upon the foundation of the work itself, making it a species of musical prologue or programme of the action; he informed it with truth, images, and melody.—He perfected the obligato or accompanied recitative, and invented the introduction of the da capo or ritornel of the symphonies into recitatives of strong passion, which before his time was neither practised nor known by the Italian composers.

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Dr. Burney says, "the most voluminous and most original composer of cantatas that has ever existed in any country, to which my enquiries have reached, seems to have been Alessandro Scarlatti. Indeed this master's genius was truly creative, and I find part of his property among the stolen goods of all the best composers of the first forty or fifty years of the present century"—(1790.)—"The violoncello parts of many of these cantatas were so excellent, that whoever was able to do them justice was thought a supernatural being."

Although the modulation in the cantatas is sometimes crude and unnatural, yet they are never without some beauty. Durante, a pupil of Scarlatti, afterwards arranged several of them as duets of great learning. Sacchini, when teaching at the conservatory of L'Ospedaletto at Venice, at the end of each lesson respectfully kissed the book which contained them. Scarlatti is said to have composed near a hundred operas, besides oratorios and two hundred masses. His invention was so fertile, and his application so intense, that he composed with greater rapidity than his copyist could write. *La Principessa fedele* is generally cited as his best dramatic production. The Italians speak of him as the glory of the art and the chief of composers. Hasse said of him, that in point of harmony he was the greatest master of Italy. In 1725 Quantz saw him at Naples, where he was still composing for the church, and played extremely well on the harp, notwithstanding his advanced age.

Cristofano Caresani was born at Naples in 1655, and appointed organist to the Chapel Royal there in 1680. His duets and trios are his only works now known. The latter are solfeggi or exercises for the voice on the intervals of the scale, and are inserted by M. Choron in his "Principes de Composition des Ecoles d' Italie," who there declares that the solfeggi of Caresani ought to be used in every school for singing.

Domenico Gizzi was born at Arpino, in the kingdom of Naples, in 1680, and died at that capital in 1745. He was a celebrated singer, and in 1720 founded a school of singing, in which he formed the famous Conti, surnamed Gizziello in honour of his master. The reputation of Gizzi as a composer is purely traditional, as none of his works are now existing.

Great talents are not often transmitted from father to son, and except virtue nothing is less hereditary than genius. It is however

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among musicians that a father most frequently transmits his abilities to his children, as we have seen in the family of COUPERIN in France, and that of MOZART and BACH in Germany. The posterity of SCARLATTI also present this phenomenon.

DOMENICO SCARLATTI was born in 1683, and inherited the talents of his father. He was less his pupil than his successor, and imitated him in his conduct as well as in his productions. While a youth he studied under FRANCESCO GASPARINI, then a composer and excellent harpsichord player at Rome. As soon as his musical studies were completed, he visited the schools of Italy and particularly that of Venice in 1709, which had become the rival of Naples. After having observed the progress of this school, SCARLATTI did not fear to try his strength, and he was supported by the applause of the public and the approbation and esteem of the cognoscenti; never was success less contested. SCARLATTI sought the friendship of the masters of the Venetian school, and became acquainted with HANDEL, who although a German, was considered as an Italian in Venice, where he studied his art. SCARLATTI became so attached to this composer who then held the rank in Germany that his father had occupied in Italy, that he followed him to Rome, profiting by his counsel, advice, and even by his conversation. He only quitted him to repair to Portugal, where he was engaged at court as chapel master. He composed operas and sacred music at Lisbon, which were as successful as those produced at Venice.

DOMENICO SCARLATTI quitted Portugual in 1726, and made some stay at Rome, where he became acquainted with QUANTZ. At Naples his compositions for the theatre and the church obtained the unanimous approbation of his countrymen—less for the double consideration of the memory of his father and the affection which attracts us towards an artist born in the same spot as ourselves, than for the real merit of works which united science with taste, and cultivation with genius.

HASSE, known by the title of Il Sassone, the Saxon, was then studying at Naples, and witnessing the success of DOMENICO SCARLATTI, solicited and obtained his friendship; he was heard to say, fifty years after, that no composer had ever greater enthusiasm and taste for his art. His reception was the same wherever he appeared. He was engaged by the Court of Madrid, and first appeared in the opera of *Merope*. Besides being appointed master of the royal chapel, he

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became teacher of the harpsichord to the Queen, on which he particularly excelled, as well as on the harp.

The style of this composer, which was formed on that of his father, was grand and majestic. His modulations in his compositions for the church had nothing of the monotonous austerity of the ancient chants, and his theatrical productions possessed the art of expressing with truth and grace the emotions and sentiments of the soul. He also composed for the harpsichord, and his lessons, dedicated to the Queen of Spain, were, according to BURNEY, "the wonder and delight of every hearer who had a spark of enthusiasm about him, and could feel new and bold effects, intrepidly produced by the breach of almost all the old and established rules of composition."

The first of the pupils of ALESSANDRO SCARLATTI, who presents himself, after his son, with all the advantages of talent and genius united, is NICOLO PORPORA, born at Naples in 1689. He was placed at an early age under his great master, and by his rapid progress proved himself worthy of the care and lessons of such an instructor. He left the conservatory rich in all the principles and gifts of the school. After the example of his master, he commenced by travelling, and gave *Ariane e Teseo*, his first opera, at Vienna in 1717, with such success, that it was performed in the theatres of Venice in 1727, and London in 1734. The suffrages of one of the first Courts of Germany, and those of a public enthusiastically devoted to music, encouraged PORPORA to fresh and greater efforts. His first work was acknowledged to possess force, originality, depth, and that inspiration which incessantly invents and creates, but which is not always accompanied by perfection. In 1726 he gave his opera of *Siface*, at Venice; but, less fortunate than at Vienna, his success was contested by those rivalries which, when not continual and inflexible, are useful rather than prejudicial to genius—but if they assume the hateful garb of envy, they retard if not destroy its progress. LEONARDO VINCI, a classical composer of whom we shall shortly have occasion to speak, was at Venice at the same time with PORPORA, and represented his opera of *Ciro* at another theatre, which, either from its greater merit, or from the superiority afforded by a more dramatic subject, met with better success than that of PORPORA; but the latter did not consider himself defeated. His ardour increased, and by a succession of operas given in the same city, the Venetians were enabled to appreciate his talents as they deserved. He, in his turn,

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obtained that applause which had been before granted to LEONARDO VINCI.

Satisfied with this triumph PORPORA left Venice for Dresden, where his growing reputation had preceded him, and where he was engaged by the Elector as master of his chapel, and singing master to the Electoral Princess, MARIE ANTOINETTE. Dresden is the Naples of Germany as far as regards music. PORPORA was therefore incited to make a brilliant display of his abilities, which was particularly necessary, as HASSE, the Saxon, menaced him with even a more formidable rivalry than that he had experienced from VINCI at Venice. He exerted all his courage and wrote several operas, which were represented, and saw his efforts and his works crowned by the applause of the court and the public, notwithstanding the reputation and the presence of his rival. He even obtained a second victory, not less flattering than the first. He presented to the public his pupil, the young and beautiful MINGOTTI, who became one of the greatest singers in Europe. He opposed her with success to FAUSTINA, the celebrated wife of HASSE, who had long been unrivalled in Germany, Italy, and England.

In 1733 PORPORA was engaged by the English nobility to compose for and direct an Italian opera they had established in opposition to HANDEL. But the genius of PORPORA failed in its competition with that of HANDEL. His efforts were neither unworthy of his courage or abilities, but he could not resist the force of public opinion, and although assisted by the great FARINELLI, his operas were heard with an indifference which almost amounted to contempt. PORPORA therefore quitted England and returned to Italy; but such was his disappointment at the reception he had experienced, that he ceased to compose. He was for some time principal master at the Incurabili Conservatory at Venice. He retired late in life to Naples, where he died in great poverty in 1767, at the age of eighty-two. This misfortune arose more from the generosity of his disposition than from any imprudence.

PORPORA was particularly distinguished as a singing master. FARINELLI, MINGOTTI, CAFFARELLI, and many other theatrical singers, were his pupils. Their celebrity sufficiently attests the excellence of his instructions. He was also an admirable performer on the harpsichord. As a composer he was considered as a model of style in recitative—he excelled also in the cantabile, and his can-

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tatas have been always highly esteemed. Dr. Burney remarks that "Perhaps the art is more indebted to Porpora for having polished and refined recitative and measured air than for enriching it by the fertility of his invention." He is said to have composed fifty operas besides sacred music. The theory of sounds was also known to him; and proceeding from effects to their causes he analyzed his art as a musician and as a philosopher. He was called by his fellow citizens The Patriarch of Harmony.

Porpora has been represented as a man of wit and repartee. Passing one day through an Abbey in Germany, the monks requested him to assist at the office in order to hear their organist, whose talents they greatly extolled. The office finished, "Well, what think you of our organist? Why, replied Porpora—Why—He is a clever man, interrupted the prior, and likewise a good and charitable man, and his simplicity is really evangelical." Oh! as for his simplicity replied Porpora, I perceived that, for his left hand knoweth not what his right hand doth."*

A master who has only left to posterity his name, and the memory of works which negligence or indolence have lost or omitted to collect, was the fellow pupil, the friend and companion of Porpora. He shared his pains, pleasures, and sometimes his glory, for having followed him to Venice, it is probable that he assisted in some of his operas. The union of two composers in the production of a work either for the theatre or the church, has occurred more than once in the age of which we speak. This composer was Matteo Vivaldi, of about the same age as Porpora, and born at Naples; if his reputation has descended to us it must be with justice. The old masters yet cite the ability of Vivaldi in both serious and comic operas, and in the more profound style of the church; he particularly excelled in the cantabile.

But the composer who partook with Porpora the glory of purifying melody and enriching harmony was Domenico Sarro, born at Naples in 1688. In 1725, the period at which he completely finished his studies and entered the lists as a composer, he produced a chef d'œuvre. He set the *Didone* of Metastasio for the theatre of Turin, and in this corner of Italy attracted the attention of the whole

* Towards the end of life, Porpora's temper, if we may believe the author of the lives of Haydn and Mozart, was very sour. *See Musical Review, vol. 4, page 333.*

Peninsula. Naples, as well as some other cities, had admired more than one of his first essays. But *Didone*, by fixing at once the opinions of critics, announced a composer of a superior order. It is said that he was the first to adapt to music the touching and pathetic dramas of the first of Italian poets in the lyric style. *Didone* presented a most pompous and dramatic spectacle, and possessed the double advantage of interest and scenic truth. *Tito Sempronio* followed, and the music was full of strength and vigour. The subject was rather tragic than lyric, and although this style is less adapted to opera than the mythological or heroic, properly so called, yet it is certain that it enables the musician to display the energy and develope all the resources of his art. At this time the grand opera, which had hardly existed half a century, had seized on nearly every subject fitted for theatrical representation, and the composer boldly followed the brilliant track pointed out by Apostolo Zeno and Metastasio. *Tito Sempronio* was not less successful than *Didone*; and although these two operas are the best of this old master, the other works of Sarro are not less remarkable than numerous.

Sarro repaired to Germany, after having established his reputation in Italy. He there devoted himself principally to compositions for the church. Although his abilities were brilliant and even solid, it is said that he formed his style on that of Leonardo Vinci. This observation, which tends to lessen his fame and to deny him originality, is the more formidable to his memory, as it proceeded from Quantz, the musical preceptor of Frederic II. but we must observe that Sarro, long before this observation was made, composed works generally admired for their originality as well as for their science.

The composer who comes after Sarro, is Ignazio Gallo, born at Naples in 1689, and a pupil of Alessandro Scarlatti. On the completion of his studies, he displayed great talents for tuition, and became master of the Conservatory of La Pieta, and on its suppression, of that of Loretto.

Tuition, one of the most serious occupations of the human mind, has this unfortunate circumstance attending it—that notwithstanding its utility to the arts and to society, it absorbs and smothers the talent for composition and invention, and thence the arts and sciences suffer, when men of talent devote themselves exclusively to instruction.

This was apparently the case with the person now under consideration. GALLO devoted himself wholly to instruction, and superintended several conservatories. His pupils received all his attentions, and his labours in this branch were too incessant to allow him time for composition. If he has left a great name, without leaving any great work, it must be attributed to his principles of instruction, which were so excellent as powerfully to contribute to the rapid progress of the art. In fact, the school of Naples was daily strengthened by the zeal of such men as GALLO, and by the researches of those who devoted themselves exclusively to the production of theoretical works. When an art expands and is purified by the acquisition of great compositions, the homage of public gratitude is not only due to those who have produced them, but in a great degree to those who inculcate precepts and principles upon which they are founded, or which they establish.—Such was GALLO, and his labours have not been less valuable to his school than the works of the best composers.

We now proceed to one of the greatest masters of the school of Naples, LEONARDO VINCI, born in that city in 1690. This composer announced at an early age the rarest ability, and although he devoted but few years to his studies, they were not less complete. He was still at the conservatory, when on the report of his fame as one of the pupils who gave the brightest hopes of future excellence, he was engaged at Rome to compose the opera of *Semiramis*.* The applause of the Romans, who are more difficult to satisfy than any of the Italians, flattered the self love of the young artist; he was animated with fresh ardour, and continued to receive the reward of his zeal. The Romans were struck with the melody of his airs, the science of his accompaniments, and the brilliancy of his style, which was the purest and finest of his time, then so fertile in great masters. VINCI returned to Naples, in order to add to his triumph the applause of his fellow citizens; he composed the opera of *Astyanax*, the success of which surpassed his greatest hopes, and spread his

* DR. BURNEY, however, gives a different account. "LEONARDO VINCI, (he says) who is related to have run away from the conservatorio of Gli Poveri in Giesu Cristo, at Naples, where he was the scholar of GAETANO GRECO, on account of a quarrel with PORPORA, a student of the same school, began to distinguish himself in the year 1724, when he set the opera of Farnace for the Aliberti Theatre at Rome." Both the DOCTOR and COUNT ORLOFF agree in their relation of his successful debut.

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reputation beyond the shores of his native country. From this moment the theatres of the greatest cities in Italy solicited his services. Venice carried off the prize, and in 1725 he gave his first opera in that city. We have already related his rivalry with PORPORA, and that he was not only able to dispute the reputation and abilities of that composer, but had the glory of seeing his opera of *Siface* preferred to the *Siroe* of his rival. VINCI then gave his *Ifigenia*, which was equally fortunate with *Siface*. His talents increased with his success, genius being submitted to the laws of progression as well as all the other faculties of the human mind. He returned to his country to offer there anew the tribute of his acquirements, the graces of youth united to the masculine beauties of a riper age. He composed immediately on his arrival the opera of *Rosmira*, which, delighted by the novelty aud beauty of its combinations, the freshness, purity, and truth of its melody, and particularly by the profound and scientific knowledge of all the secrets of harmony, as displayed in its modulations. He was again called to Rome, where the public, notwithstanding its known character for inconstancy, appeared to relish no music but that of VINCI, and composed *Artaserse* and *Didone*—the former is considered as his chef d'œuvre, and also amongst the first productions of the Italian Theatre.

The reputation of VINCI had now reached its height; but this glorious epoch was also that of his death. During the brilliant success of *Didone* at Rome, he became attached to a lady of rank, talents, and beauty, who it is said recompensed his affection. On his return to Naples his fellow citizens wished to hear this opera, and while he was preparing it for representation one of the relations of this lady hearing that VINCI had boasted of the favours he had received from her, mixed some poison in a cup of chocolate, which he presented to him, and thus put an end to his life in 1732. VINCI possessed together with the talent of invention, that of the most perfect execution. He completed the improvements in recitative, rigorously adapted the music to the expression of the words, and was the first composer who effected any great change in the musical drama after the invention of recitative by JACOPO PERI, in 1600. The accompanied recitatives in *Didone* are particularly celebrated. He composed many operas besides those already mentioned, amongst which are several of the comic kind.

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Such examples as those produced by VINCI, could not fail to multiply chef d'œuvres in art. His fine compositions became models to the Neapolitan students. The number of his disciples in melody daily augmented. FRANCESCO MANCINI, born at Naples in 1691, if not the heir of his talents, inherited his manner and his excellent principles. He first studied his art in the conservatory of Loretto, of which he became one of the directors on the completion of his studies. He excelled as much in composition as in tuition. The numerous and excellent scholars, and the works he has produced, are so many proofs of his merit. Amongst his operas both in the serious and comic style, *Il Cavaliere Bretone* and *Maurizio* are the most distinguished. The genius of MANCINI was equally adapted to both styles. Brilliant, gay, light and agreeable, full of truth and expression, he delighted in the comic opera; noble, elevated, grave, and even sublime, he charmed in the serious. The character of his melody in both species was always appropriate; and this propriety reigned alike in his airs and his accompaniments. He composed but little; but the works which remain to us are marked by taste and delicacy, grace and truth. He continued the labours of his predecessors with the view of making the school of Naples the greatest in Italy. HASSE regarded MANCINI amongst the best masters of the art.

NICOLO FAGO, surnamed IL TARENTINO was born at Tarentum in 1692. He was a pupil of ALESSANDRO SCARLATTI, and studied in the conservatory Dei Poveri di Gesu Cristo, which he afterwards directed, as well as that of La Pietà. His principal care was directed towards his pupils, and he had the satisfaction of producing some celebrated scholars. His compositions were both for the church and theatre; his manner was comprehensive and easy, and his style both learned and brilliant; his cantabile subjects were novel, striking, and ingenious. In his accompaniments he was various, bold, and spirited. *Eustachio* is most celebrated amongst his operas.

FRANCESCO DURANTE, born at Naples in 1693, was educated in the conservatory of San Onofrio, and received lessons of the celebrated ALESSANDRO SCARLATTI. He quitted the conservatory at an early age, and went to Rome, where he was attracted by the reputation of B. PASQUINI and PITTONI. He studied five years under these masters, learning from one the art of singing and of melody, and from the other all the resources of counterpoint. He then returned to Naples, and devoted himself to composition, but he wrote

principally for the church, to which his genius seems peculiarly to have directed him. This style became exclusively his own, and he did not hesitate to improve on the manner of PALESTRINA himself, which, notwithstanding the genius of that composer, partook of the infancy of the art; he embellished it without loading it with ornament; he added to its noble and antique simplicity that elevation which belongs to a species of melody consecrated to the celebration of the Creator.

But DURANTE principally excelled in tuition. To his instruction and principles the Neapolitan school owes its greatest masters of the 18th century. He became a professor of the conservatory of San Onofrio about the year 1715, and was at the head of that of Gli Poveri di G. C. when CARDINAL SPINELLI, Archbishop of Naples, abolished it. DURANTE died at Naples in 1755, aged 62, and was not only a great composer but a good citizen. He had several wives, who all died before him, one of whom put his patience more to the proof than XANTIPPE did that of SOCRATES. She sold for the purpose of gaming, all her husband's scores, which would have been for ever lost both to the art and himself, if, aided by his wonderful memory, he had not recomposed and written them anew.

With respect to DURANTE's style of composition, his subjects are simple, and at the first glance appear common place—but they are so well conceived and conducted with so much art and genius, as to produce prodigious effects. He had the means of employing all imaginable forms, and thus keeping alive the interest of the auditor; he increased the desire of hearing him, which is the more remarkable, as his manner was severe and serious, and he generally sacrificed but little to grace.

LEONARDO LEO, born at Naples in 1694, was after DURANTE one of the most laborious, brilliant, and sublime composers of Italy. Like DURANTE, a pupil of ALESSANDRO SCARLATTI, he did not adopt all the severity of the style of the latter in the opera, nor of the former in church music; he preserved all their dignity, which he blended with pathos, his peculiar excellence. Flexibility was the source of the talent of this composer; he adopted his style with equal success to the serious and to the comic opera.—He was alike brilliant in each, and his first opera *Cio è*, in the latter species, was received by the Neapolitans with such applause that it was represented in se-

veral of the other Italian theatres. The subject of this piece is a man who has the habit of adding "*that is to say*" to every thing he says, and who, in endeavouring to be explicit, is only the more obscure. His serious operas were approved as much as the *Cio è* for their expression, grace, truth, and melody.

Emulous of VINCI and PORPORA in dramatic composition, LEO was equally desirous of rivalling DURANTE in sacred music, and as in the one he had been by turns pathetic and gay, scientific and natural, so in the other he was imposing and elevated, grand, and at times sublime. Amongst his compositions for the church his *Miserere* is particularly celebrated for its profound knowledge of counterpoint, its grandeur and purity of style, and its natural and ingenious employment of modulation and imitation; it has even been judged equal to that of JOMELLI. LEO invented that species of air called by the Italians *Aria d'ostinazione*, or obligato airs; his compositions in this style are highly classical, particularly that beginning *Ombra diletta e cara*, which is yet sung throughout Italy.

LEO was the founder of a school of singing in Naples, which tended to increase the fame of his country as a nursery for those celebrated singers which have filled the Italian theatres of the different European Courts. The solfeggi he composed for his scholars are still eagerly sought and studied. LEO was in every respect eminently serviceable to the progress of his art. That which ALESSANDRO SCARLATTI begun, he continued—that which PORPORA and SARRO had only indicated, he completed. By his assistance melody was greatly released from those elements which destroyed its power; it was purified on leaving his hand; without any injury to expression, he gave it its delightful alliance with grace and truth: his style was always elevated, without affectation; expressive, without extravagance, and grand, without inflation. LEO died at Naples in 1745, aged 51.

Whilst LEO astonished Naples and all Italy by the sweetness and beauty of his melodies, the richness of his accompaniments, and the fertility and diversity of his works, GUISEPPE DE MAJO, born at Naples about the year 1698, after having studied in one of the conservatories of Naples, and given many successful proofs of his abilities, was appointed master of the royal chapel as successor of DURANTE. MAJO filled this situation to the satisfaction both of the court and city, who, on occasions of solemnity, repaired to the

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chapel royal. His reputation did not suffer from the contrast with that of his great predecessor, and he enjoyed the applause and esteem of his fellow citizens. It appears, however, that MAJO chiefly excelled as an instructor, as he has left few compositions, and many excellent pupils.

After MAJO, flourished the expressive and brilliant FRANCESCO FEO, born about the year 1699, and a pupil of GIZZI. This composer, equally celebrated for his labours for the church and theatre, and for his ability in the instruction of his art, founded a school for singing, in Naples, to which this city and the whole of Italy owed a great number of singers, as famous for the beauty of their voices, as for their talent and skill in the use of them; and this school spread the reputation of its founder throughout Europe. FEO commenced his labours by composing for the church: he displayed talents worthy of the style, and his works were distinguished for their grandeur and strength, science and energy. Satisfied by the approbation bestowed by his fellow citizens on his superb masses, and amongst others on a justly celebrated Kyrie, he devoted himself to the theatre, and composed several operas, amongst which his *Ariana* and *Arsace* are pre-eminent: from the latter GLUCK has borrowed his overture to *Iphigenia*. His works met with the success they deserved, as compositions in which the melodies and accompaniments have an equal degree of superiority. The first were grave and expressive; the second, strong and natural; they were both full of originality and genius. The idle hand of neglect, which has so often omitted to gather the most precious remains of melody, has ravished from us the details of the life and works of FEO. After having shone equally in compositions for the church and theatre, he devoted himself entirely to instruction, and it was he who completed the musical education of JOMELLI. The style of FEO bears the stamp of a great master and the impress of talent; simplicity inspired his melodies, and truth was his guide. His accompaniments were not less novel, various, and brilliant than his airs; and elegance was always the basis of his design and colouring. In short, the talents and labours of FEO have procured him an advantageous station amongst the classical composers of the most brilliant school of Italy. Besides his operas, there remain some of his masses, psalms, and other pieces for the church, which complete the nomenclature and the merit of his works.

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Ignazio Prota, born at Naples in 1699, was, like Feo, distinguished both as a teacher and composer.—It appears that celebrated masters must have been as numerous at this period as they are rare at others. Italy was never more avaricious of the pleasures of harmony than when having for some time enjoyed those of the other arts; and after she was as it were glutted by the contemplation of the chef d'œuvres in painting, sculpture, and architecture, of which genius had been so prodigal to her during three centuries, the great masters of harmony appeared at Naples, Rome, Milan, and Venice. Prota first studied in the conservatory Dei Poveri di Gesu Cristo, and afterwards in that of La Pietà, under Alessandro Scarlatti; but from the rank of a pupil he soon rose to that of a master, and was named director of the latter of these establishments. Prota is amongst the number of those whose time was chiefly absorbed by instruction. We know of none of his compositions, but as his reputation is somewhat extended, it is probable that it is due both to his labours as a composer and a professor. His style is asserted to have been full of truth and expression.

[TO BE CONTINUED.]

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M. MOMIGNY'S THEORY.

Amongst the living French writers on music who have distinguished themselves is M. Jerome Joseph de Momigny,* who has produced a work, in three volumes, entitled "Cours complet D'Harmonie et de Composition." This is a new Theory of Music, founded partly on the system of Balliere, which was expanded by Jamard, and on some of the views of the Abbe Feytou, which appear in the article "*Chromatique*," in the *Encyclopedie Methodique*. M. Momigny has introduced many of his own discoveries, which are entirely opposed to received opinions, but which are very curious.—We propose to give some copious extracts from this book, since the author has not only earned a title to respect by this work and by many musical compositions, but by his labours in completing the Encyclopedie Methodique.

* The history of M. De Momigny is thus given in the Dictionnaire Historique.—He is of Belgian origin—was born at Phillippeville in 1776. His father, who had graduated at the University of Louvain, and had studied music at the Court of Brussels, taught him the alphabet and the gamut at the same time. His father's fortune being impaired, he was sent to St. Omer, where he had an uncle by the mother's side, who took the charge of his education. His progress in music was so rapid, that when only nine years old he extemporized.—At twelve he was the organist of two parishes of St. Omer. Summoned to the royal abbey of St. Colombe, he there acquired a taste for retirement, study, and philosophy. It was in the groves which surrounded this religious asylum that he first composed, and gave himself up to reading. Unhappily he wanted models. He sought them at Paris. M. de Monteynard, one of the Ministers of Louis XVI. being asked by his sister, the Abbess of St. Pierre de Lyons, to send her an organist, sent Momigny. In 1793 he became secretary of his section, and was appointed municipal officer at the time when the citizens of Lyons were striving to shake off the yoke of the reign of terror. Outlawed for having been unwilling to betray the confidence of his fellow citizens, he took refuge in Switzerland, after having wandered without a home through the middle of France. He returned to Lyons, and afterwards established himself at Paris in 1800. He had composed at Lyons 12 sonatas for the piano forte, at Paris two quartetts for two violins, tenor, and base, sonatas for the piano, a trio forming his 22d work, 40 romances, and two operas—"*Le Baron de Felsheim*" (the words by the Prince of Schakowskoy), and "*La Nouvelle Laitiere*," of which he wrote the words and the music. He also published, for the use of the family of Napoleon, solfeggi with an accompaniment for the piano forte, and in 1802 his first lessons for that instrument appeared.

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TRANSLATION.

Music is the art of affecting the mind and the heart by means of sounds. It attains this end by expressing ideas, passions, and sentiments. These means and this end are precisely those of all languages. Music is therefore a language. Unlike Hebrew, Latin, French, and others of the same species, which are all local and conventional, but like painting, it is a language natural to every country.

The distinction between natural languages and those invented by man is, that in the first the materials and the systems which unite them are furnished by nature; in the second, man himself creates the words, and decides their value and signification. In the physical properties of the latter, the voices and the vowels only are directly formed by nature; (I mean the vowels as pronounced, not written) and these also are the musical properties they necessarily possess.

Consonants are therefore invented by man, and consist of an articulation adapted or adaptable to each vowel. Children who have not learned to speak, naturally form the vowels. The deaf and dumb also form them without having ever heard them, either from their own mouths or those of others. These persons, who are many of them dumb only because they are deaf, learn to articulate, that is to say, to join the consonant to the vowel, with great difficulty; and it is only by dint of art and patience that they are made to comprehend and pronounce these sounds.* Children who are not deaf, acquire it more quickly and with less effort, because they are powerfully aided by their ear, which enables them to hear by the mouth of others, and warns them when their own pronunciation is faulty.

That which is purely artificial and conventional in music are the

* This is only now accomplished with some few subjects. It is by making them see that which is passing in the mouth, and by pressing their arms with more or less strength, according to the intensity necessary to the articulation, that they are taught to pronounce. To make the dumb speak, then, is no longer a miracle; it is only an art. The good folks of this world believe that this is the astonishing part of this institution, while those who are capable of appreciating it know that the prodigy consists in the learned and metaphysical method by which they are enabled to learn. The degree of perfection to which it has been carried by M. L'Abbè Sicard, ought to bear down his name to remote ages, and perpetuate this valuable benefit, which was originally due to the charitable zeal and information of M. L'Abbè de L'Epeè.

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names and figures of the notes, and the other signs which address themselves to the sight. These being at first arbitrary, have changed since the birth of music, and may vary still more; but all the rest is immutable, and can only absolutely differ in its extent and degree of perfection, because nature never changes, and the ear of man is constantly and every where organized in the same manner.

Languages which, only judging by words, are so dissimilar, nevertheless possess certain fundamental rules, which are essentially common to them all. The analysis of their periods presents an aggregation more or less cemented of grammatical proportions, and these grammatical proportions themselves present in their decompositions only simple ideas, that is to say, words which take the place of the objects they exhibit to the mind. Each have nouns, adjectives, verbs, &c. The idiot and the man of sense both therefore combine their ideas and images in the same manner; the second has the advantage over the first, simply because he has the faculty of uniting them with greater facility and in greater number. Without this general mode of comprehension, no language could have been established, for there would have been no communication, not only between nations, but also between man and man.

Languages do not differ in their functions, but in the means of filling them. They address themselves generally to the eye and the ear; the sight and the hearing are therefore the two principal media between languages and the mind. In languages of convention and those of different people, the senses which transmit them to the mind experience less enjoyment than in transmitting music or painting. Why is this? Because every thing that is conventional is of no value to the eye, ear, or any of the senses. There can be no agreement with the senses, because an agreement implies both intelligence and will. Now the senses possess neither intelligence nor will; they have a greater or less degree of physical sensibility, proportioned to their delicacy and exercise: there can be, therefore, no agreement or convention with the senses. We proceed to clear this argument by example.

When the eye transmits the word *tree* to the mind, it sees no tree in this word, it is the mind which sees a tree, because it has been agreed that this word shall signify this plant. The eye only perceives in it some insignificant characters, and if it experiences pleasure, it can only be derived from the beauty of the paper and from the regularity

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of the letters, the form of which may be more or less graceful. It is therefore as drawings that written languages please the eye, and it is as music that when spoken they please the ear. A word when pronounced does not express to the ear what it does to the mind, and the sense of hearing experiences no enjoyment except it be articulated by an agreeable voice and in a melodious tone. It is therefore no contemptible advantage to overcome the senses, even in points which do not concern them. If a man who argues with precision and clearness, and in a style to delight the mind, had unfortunately so disagreeable an organ as to pain the ear, it would not be surprising if much of his speech should be lost, for the ear infallibly distracts the attention of the mind when it is pained. It is therefore highly essential to an orator to possess a fine organ, and this is even more necessary to an actor, whose office it is to please and to persuade rather than to convince.

When it is desired to represent a tree to the mind by means of painting, its figure is offered to the eyes. The latter then experience the same pleasure as from the object itself, particularly when it is well imitated; and if the reflection of the mind did not diminish our satisfaction, a tree or its representation by painting would be the same thing to us *if we could limit ourselves to sight only*. The immense advantage attached to a language ofconvention *is that of being able to express every thing because it designs or represents nothing*. It represents nothing because it does not offer the image of objects, but substitutes signs which speak to the mind, although not to the senses, and it is precisely because these signs are so insignificant in themselves that they may be applied and combined ad infinitum. The invaluable advantage of natural languages is that of addressing themselves to the senses as well as to the mind and to the heart in an equally agreeable, and in some respects an equally precise manner. There apparently needs no previous study, up to a certain point, for the enjoyment of music and painting; it suffices to have ears and eyes. On giving the subject, however, some further consideration, it will be allowed that it is but of little use for the eyes to be able merely to discern the colours in painting, or for the ear to hear only sounds in music; it is *practised* eyes and ears that are necessary. Habituated to disregard the advancement, in seeing and hearing, we continually, and as it were without our own knowledge, consider that as innate which is in fact an acquirement. The new-born

infant, who has eyes and ears, sees and hears at first very imperfectly, and it is time alone that fortifies and perfects the use of each of these senses. I am then right in saying that it is not only in appearance that we need previous study to enable the senses to enjoy music and painting, but even merely to be sensible of colours and sounds.

If we were to stop here, the mind would go as nothing; but it is well known that it is impossible so to limit ourselves, for we cannot separate our sensations from our reason, and judgment is a necessary consequence of feeling. It cannot, however, be denied that the feelings of many persons are more exercised than their minds, and Saint Lambert has said, with as much truth as depth, in his Poem of the Seasons, in speaking of peasants—

"Plus agir que penser, plus sentir que connaître,
Voila l'etat heureux du citoyen champêtre."

This is exactly the state of the question with regard to those who set up a pretension to be judges in the arts. You desire to criticise a piece of music, but are your ear and your mind equally practised on this subject? If one is behind the other, your judgment will be necessarily incomplete, and if both are in this respect much below the elevation they ought to have reached for such an office, we shall then have reason to anticipate on your part follies more or less bold, according to the degree of confidence you possess in your own powers, and the rank you occupy in your particular circle, or in public estimation. When MOLIERE consulted his servant, it was in order to assure himself that he had adapted his style to the comprehension of the many, which in the drama, and also in all the arts, is necessary up to a certain point; but he was far from appealing for every thing to this incompetent tribunal; this would have been an error in judgment, and to have confounded all styles and the various points of each. If therefore you are not above the level of the peasant or MOLIERE's domestic, whether it be in music, painting, or poetry, or in whatever art, limit yourself in each species to that which is adapted to your capacities. If you have understanding and literary attainments, but unpractised ears, not in the harmony of verse, but in that of music, do not incur ridicule by pronouncing upon it, for your opinions will be formed at random, and you will only abuse those whom it is culpable rather than glorious to deceive.

Ne sutor ultra crepidam.

The shoemaker ought not to go beyond the shoe when he desires to decide as a supreme judge.

The following are the results of the preceding arguments: 1st. That music is a language, and a natural language; that the latter interests the eye or the ear to which it addresses itself, in those things which it desires to transmit to the understanding; whilst language properly so called, makes use of the senses of sight and hearing, as a master who orders his servant to repeat to another person words in a language he does not understand. The latter acquits himself of his commission without comprehending any thing of it, and this is the case with the eye and the ear in languages of convention.—2d. In order to be a good judge in art, the possession of an enlightened understanding amounts to little; it is necessary that the senses to whose jurisdiction the art belongs, and the mind, should be equally cultivated in the art itself. I do not mean to infer that to judge of music, painting, or poetry, it is absolutely necessary to be a musician, painter, or poet, but it establishes that one must have heard and seen much with attention and interest, and with what is called a feeling of the art, either in poetry, painting, or music. And it also may be observed, that he who is well versed in all these three particulars will be a more competent judge of each.—The arts go hand in hand.

Yes, there is connection between every thing in the arts, as well as in the sciences. They always address themselves to the understanding or to the heart of man by means of these senses, and the various ways of exciting this sensitive being are united the one with the other.

It cannot be said that music offers so exact a representation of objects as painting, which is a species of mirror; nevertheless, it is to the hearing very nearly what painting is to the sight. It is in that which escapes the eye, and which cannot be felt by the ear, that painting and music become less intelligible. In these cases the two languages have recourse to allegory, an idiom partly natural and partly conventional? and thus they are in some sort confounded with arbitrary languages in the same manner as the latter are confounded with music in the onomatopœia, that is to say, in words imitating objects, such as *cuckoo*.

It is not the *musical system* that is subject to the will of man, but man himself is submitted to it from the organization of his ear, which is found to be in relation with the type of music. I denominate the

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musical type that which RAMEAU terms *the sonorous body*, or the generation of different sounds, produced by a single string of an instrument, put in vibration and resonance. The phenomenon of the decomposition of light, discovered by NEWTON, has nothing more remarkable or more astonishing than the harmonic generation. Every body knows that a ray of light decomposed by means of a prism, gives the seven primitive colours in the following order—red, orange, yellow, green, blue, indigo or purple, violet. In the same manner the string of a piano or violoncello, or any sonorous body, produces seven different sounds, and what is more, the octaves of these sounds.*

Whether RAMEAU really believed that the dissonance could not

* The relations between colours and sounds, as shewn in the following extract from an Italian work, are extremely curious. 1st. There are seven colours contained in a ray of light, when decomposed by a prism; the primordial sounds of the musical scale are also seven. 2d. There is a tonic and primitive colour, which serves as a foundation to other colours; there is also an original sound, which is the basis of other sounds. 3d. The space which the divided colours of the prism thrown on a sheet of paper occupies, are found in the same ratio with each other as the numbers expressing the intervals of musical sounds. 4th. The medium by which light is propagated is a fluid; so is the medium by which sound is propagated. It is an excessively subtle ether, properly called air. 5th. There is in the air, aerial particles or strings for each colour. 6th. The strings or aerial particles, being of various sizes and of various elasticity, vibrate differently and in unequal time; for the same reason the globules or etherial particles reflect the colours in divers degrees. 7th. The diversity of colours arises from the different vibrations which the light receives from the various nature of the etherial particles; so the diversity of sounds proceeds from the different impulses which the aerial strings receive from sonorous bodies. 8th. The light being struck at the same time by many particles, transmits several different colours at the same time, and without confusion; so the air transmits many different sounds to the ear, without confusing them. 9th. The progression of musical sounds proceeds in a species of circle—for example, beginning at *ut* or *do*, and passing through all of them: we return again to the same *ut* or *do*—for example, *do re mi fa sol la si do*. This revolution is termed an *octave*, in which the second *do* has twice the acuteness of the first. In like manner the progression of colours is conducted in a species of circle, proceeding from blue, thence to crimson, then to violet, and so on, gradually passing through the intermediate colours to the second blue, which (according to the analysis of Father CASTEL) is twice as clear and as vivid as the first, from whence the *octave* of colours began. The Jesuit, Father CASTEL, cites other relations upon which he established his ocular harpsichord, in which colours were to have the same effect as sounds, and music was to have proceeded from light—but the project vanished, because more genius was displayed in its execution than judgment.—EDITOR'S TRANSLATION.

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exist in nature, or whether he in vain endeavoured to found his system otherwise than on the perfect concord, he has not or would not acknowledge in the harmonic generation, any other sounds than the generator, its major third, and perfect fifth, not in the direct order of his intervals, but as follows:—*Do*, *sol*, octave above the fifth—*mi*, octave above the third. Of all the sounds thus produced, the principal sound, improperly called the generator, is the only one that an unpractised ear can perceive. Hence the proverb: he who hears but one bell hears but one sound.* It is, however, certain, that a bell, as well as every other sonorous body, gives several sounds at once, or as at once. How is this? and what are these different sounds? It is this that I am going to explain.

* Qui n'entend qu'une cloche n'entend qu'un son.

[TO BE CONTINUED.]

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MR. H. SMART'S

IMPROVEMENTS OF THE SQUARE PIANO FORTE.

ATTENTION, it is well known, has been turned, almost ever since its first invention, towards such a structure of the piano forte as may best conduce to its remaining in tune. One of the most powerful causes of the continual failure is considered to reside in the difficulty of making the case sufficiently strong to resist the great stress laid upon it by the tension of the strings, which, moderately estimated, must be equal to not less than 2500 lbs. MR. HENRY SMART, the well-known violinist and leader, who is a piano forte manufacturer in Berners'-street, and who is also the inventor of the most ingenious and complete Metronome ever contrived,* having given much consideration to this imperfection, has introduced a simple but very promising expedient to counteract the bad effects of insufficient cases.

In square piano fortes the case is weakest where the strings are almost if not quite at the heaviest tension: this weakness, unavoidable according to the original structure, happens because the long block must be tapered off, in order to meet the progressive scale and the necessary shortness of the strings. The long block, if continued of equal width throughout, would give great solidity to the back of the case; but as this is incompatible with the present construction of square pianos, the backs are universally found to be *curving outwards* where the long block is tapered off; therefore, as the block may be said to be in some degree elastic, rather than firm and solid, there is an uncertain resistance to the pull of the strings, which must render instruments of this description very liable to go out of tune, and particularly on removal. This is a fact well known to tuners, who are mostly obliged to move the instrument a little distance from the wall for the convenience of tuning, and on returning it to its place, it very frequently happens that much of their labour is lost, and the instrument is found to be out of tune again, which, however assisted

* See Musical Review, vol 3, p. 303.

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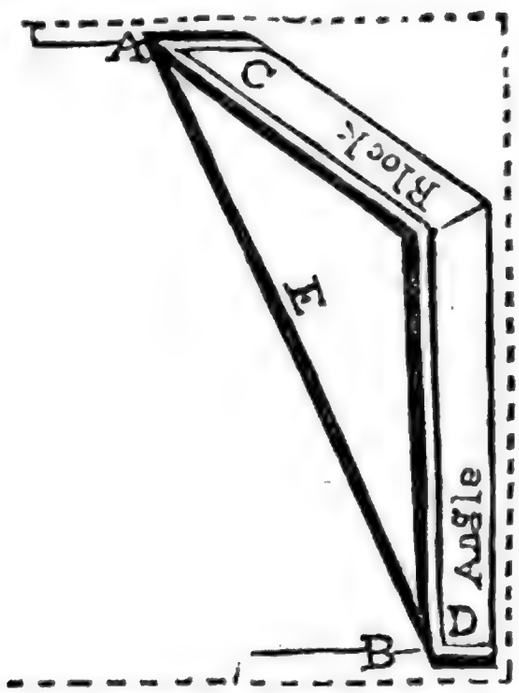
by concurrent causes, is mainly attributable to the want of absolute solidity in the cases.

To obviate this defect, it has been Mr. Smart's aim to relieve the weak part of the case from as much of the strain as possible, by the introduction of a very strong cast-iron brace of the following shape, closely fitted to the angle block.



The black line represents the iron brace, the principle of which is too well known to need any comment here; it may only be necessary to say that the brace itself is easily and well secured, without the aid of glue, by the linings of the case, which abut up to it at A & B; and as the brace clips the ends of the angle block at C & D, the iron tie E will resist the natural tendency of the angle block to force out the back of the case at A & C, and at the same it effectually secures the angle block from being forced away from the case by the tension of the strings.

There appears to be much promise of success in this part of Mr. Smart's plan.—A further benefit is conferred by the adoption of an independent sounding board, by which a longer continuity of vibration is obtained, a greater freedom of tone obtained; since, whatever the tension of the strings may be, the sounding board, being detached, is not liable to be at all affected.

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Fourth Number. A Selection of Popular National Airs, with Symphonies and Accompaniments by Henry R. Bishop; the Words by Thomas Moore, Esq. London. Power.

We well remember the intense pleasure that stole into our minds upon our perusal of the first number of this the most exquisitely touching series of songs that has ever appeared. As we go over them again and again, we feel all the extacy of the entrancing melancholy, such airs and such words as the often-mentioned "*All that's bright must fade,*" "*The Bells of St. Petersburgh,*" and "*Hark the Vesper Hymn,*" so sweetly breathe into the very soul. All the recollections of all the joys and sorrows that have warmed or have saddened our existence come in throngs—till at length the memory of years is crowded into the associations of the moment when the first few sounds of any of these melodies strike our ear. Fancy is filled full in an instant, and nothing that has been, is not, while we hear these melodies.

Our readers will, after this relation, readily apprehend that we take up every new volume *in continuation* with fear and trembling. The world has already drawn so largely from Mr. Moore, that we dread his mind, if not exhausted, must yield less and less of sterling ore. For what nature has been ever known to preserve its pristine delicacy, its fine tact, its brilliancy, its blush, its bloom, after enjoying the rays of so long so bright a sunshine? We dallied with these thoughts and feelings while the book, this fourth number, lay unopened before us. At length we ventured, "trembling to unclose" the page, and to place it upon the piano forte—we exhausted, shall we confess it, its contents at one draught, not however hurrying the rich fluid over the palate, but flavouring drop by drop till our banquet was ended, and we fervently exclaimed, "By all our hopes 'tis all but equal to the first." And so reader you have our first impulses from this charming production.

We descend not very willingly to "second thoughts"—for these things (like Catalani's singing, about which every sober creature says we are stark mad) are to be judged by their *effects*. Mr. Moore writes from the heart to the heart, and the only thing to be lamented is, that his, like all other such hearts, (some bodies are

constructed without them) sometimes is found when too late to need direction in its wanderings from the head. No one, if we may take him as he writes, ever so frequently or so boldly

"Curs'd the cold maxims dame Prudence has taught"

as himself, nor was there ever minstrel so likely to draw folks along with him into similar indiscretions.

The present Number consists of fifteen different melodies—eleven are set as single songs and four as duets, with an additional duet to one of the airs. The subjects are those Mr. Moore has so often and so successfully treated before, and the images not very different—at least the manner is so intrinsically the same, the "hints cast into the soul" are so precisely like the emotions the preceding volumes raise, that the hearer almost loses the apprehension of variety and certainly all concern about it. He cannot by any process be made to *feel* more, and this we conceive to be the true aim of the poet and the musician.

The captivation begins at once, and the first thing that will catch and detain admiration is the airy and appropriate symphony which precedes "*Nets and Cages.*" The melody is light, lively, and simple. It is Swedish. But Mr. Moore is hardly so successful in taking his Cupids as he has been in reversing the picture, and in making Cupid the sportsman—"*Love is a hunter boy,*" in a former number, is addressed to the same class of perceptions, with more fire and in as gay a spirit; but this is the feminine of which the other is the masculine, and makes up in delicacy what it wants in force. It might perhaps better parallel in some of its imagery with "*The sale of loves,*" but is in every respect far above that reprehensible song.

The second, a Venetian air, is amongst the most beautiful in the collection. We have said the subjects and the images bear a near resemblance to those previously published. Take this as one example—

Venetian Air, from No. 1.

Oh! come to me when day light sets,
  Sweet, then come to me:
When smoothly go our gondolets,
  O'er the moonlight sea.
When mirth's awake and love begins,
  Beneath that glancing ray,
With sound of lutes and mandolins,
  To steal young hearts away.

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Oh! then's the hour for those who love,
  Sweet! like thee and me,
When all's so calm below, above,
  In Heav'n and o'er the sea.
When maidens sing sweet Barcarolles,
  And echo sings again
So sweet, that all with ears and souls
  Should love and listen then.

VENETIAN AIR, FROM No. 4.

When through the Piazetta
  Night breathes her cool air,
Then dearest Ninetta
  I'll come to thee there.
Beneath thy mask shrouded,
  I'll know thee afar,
As love knows, though clouded,
  His own ev'ning star.

In garb then resembling
  Some gay Gondolier,
I'll whisper thee, trembling,
  "Our bark, love, is near."
Now, now, while there hover
  Those clouds o'er the moon,
I'll waft thee safe over
  Yon silent Lagoon.

Venice is the parent idea, and love and gondolets, and moons and silent seas, its natural offspring. We might take occasion as we go on to observe more similitudes of the same sort. But we are as little disposed to quarrel with these resemblances as with the identities that characterize the novels of THE GREAT UNKNOWN. Pure originality has been so long exhausted, that we only ask of a writer to make us feel as he intends to make us feel; and MR. MOORE does this. We must not however pass over this air without giving it the praise of much deeper sentiment than its prototype exhibits. In the words there is nothing, but in the words and music combined every thing. How much of it belongs to the power of fancy and association?

The next in the series is a duet, (Sicilian air) "*Go now and dream*," very tender and very beautiful.

"*Take hence the bowl*" is Anacreontic, but with a tinge of melancholy. It resembles CAPT. MORRIS in his finest vein, but is more like MR. MOORE himself. MORRIS was the father of this application of the reflective philosophy of magnifying our past joys through the medium of our tears, to song-writing of this cast. The germ of almost every thought that has since entered into such songs is to be found in his most affecting Anacreontic, "*My spirits are mounting*," and in its companion, "*The tear that bedews sensibility's shrine*." These are the essences which by solution, have produced all the attenuated sweets that have followed. Ever since MR. MOORE commenced this publication he has given strong indications that the restless pursuit of pleasure, without which youth is never satisfied, is giving way to the more stationary enjoyments drawn from the memory of joys that are past, which mingle regret with delight. "*There comes a time*" will suffice to prove that this song is only a continuation of the desire of ease that had even, when he wrote the former, taught him his time of retrospection was already arrived. MR. MOORE obeys only the common law of nature. "Instead of laughing, I sit silently reflecting," says HORACE WALPOLE, "how every thing loses its charms, when one's own youth does not lend it gilding; when we are divested of that eagerness and illusion with which our youth presents objects to us, we are but the *caput mortuum* of pleasure."

The duet "*Farewell Theresa*" is one of the most exquisite things of the kind we are acquainted with. It is a mixture of imagery, feeling, and truth, rarely equalled, and its beauty is simplicity itself.

"*How oft when watching stars*" is to a Savoyard air, which though familiar to our ears, has bred no contempt. In truth the song excites gentle pleasure without rising to any higher emotions. The last stanza, in comparing the effects of the arts, is a quaint and false conceit, to give music pre-eminence.

Oh! weak the power of words,
The hues of painting dim,
Compar'd to what those simple chords,
Then say and paint to him.

Words or painting or any other conventual symbol expressing the same thing, would have conveyed exactly the same gratification.

"*When the first summer bee*," a German air, is amongst the most exciting of the collection. Spirit, sweetness, and passion, are all steeped in melody.

"*Tho' 'tis all but a dream*" (a French quadrille, either originally or by appropriation) is the one least attractive. The melody scrambles through distant intervals, and is scarcely above common place. The thoughts and images are also threadbare.

"*Tis when the cup is smiling*," an Anacreontic duet to an Italian air, is full of the God. It is perhaps scarcely possible to combine the expression which is derived from declamation as well as from singing, more completely than is done in this composition. Its syllabic construction makes every note and every word carry peculiar force, while the ear feels the effect of rhythm and melody, and the intellect assists in warming the heart. We must give the poetry, which has the strength and the archness that are only MOORE's :—

'Tis when the cup is smiling before us,
  And we pledge round to hearts that are true, boy, true,
That the sky of this life opens o'er us,
  And heaven gives us a glimpse of its blue.
Talk of Adam in Eden reclining,
  We are better, far better off thus, boy, thus;
For him but two bright eyes were shining,
  See what numbers are sparkling for us.

When on one side the grape juice is dancing,
  And on t'other a blue eye beams, boy, beams;
'Tis enough 'twixt the wine and the glancing,
  To disturb e'en a saint from his dreams.
Tho' this life like a river is flowing,
  I care not how far it goes on, boys, on;
While the grape on the bank is still growing,
  And such eyes light the waves as they run.

"*Where shall we bury our shame*," is one of those powerful appeals to patriotic sentiment which are as peculiarly the property of this writer's genius; and he has found a melody (as finely expressive as could possibly be made) from the very country whose disgrace he commemorates. This is a moment when all the world, excepting only

the Monarchs of the Holy Alliance and their minions, is agreed that the spirit of freedom should be cherished and strengthened by every sort of support. We, therefore, willingly lend our little aid, by inserting lines that so long as a keen sense of dishonour be amongst the incentives to noble actions, can hardly fail to stimulate the generous and the brave. Naples and all Italy may soon have an opportunity to redeem their estimation.

Where shall we bury our shame?
  Where, in what desolate place,
Hide the last wreck of a name
  Broken and stained by disgrace!
Death may dissever the chain,
  Oppression will cease when we're gone,
But the dishonour, the stain,
  Die as we may, will live on!

Was it for this we sent out
  Liberty's cry from our shore?
Was it for this that her shout
  Thrilled to the world's very core?
Thus to live cowards and slaves—
  Oh! ye free hearts that lie dead,
Do you not e'en in your graves
  Shudder as o'er you we tread?

"*Ne'er talk of wisdom's gloomy schools,*" is another light Anacreontic to a Mahratta air, very animated and excellent. The same melody is adapted to a duet, but as the second part is merely in thirds, it adds little, if at all, to its force.

The closing piece, "*Here sleeps the Bard,*" a highland melody, is set for three voices. It is simple, solemn, affecting, and may, we think, be sung with great effect. But we know not why it should, and yet, "*Hark, the vesper hymn,*" the pure, the beautiful, the unequalled vesper hymn, will rise unbidden to degrade its successor by an unnecessary comparison. This comes of doing one's best at first, but it would have been the same in the end had "*Here sleeps the Bard*" preceded its superior, except that the former would have had a life of celebrity till its eclipse, which it cannot now enjoy. The musical idea is the same and a very old one it is. The most elaborate and most sublime example is to be found

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in Dr. Crotch's "*Methinks I hear the full celestial Choir*," which poor Bartleman used to sing with such exalted expressiveness.—"*Hark the vesper hymn*," contrasted admirably with Dr. Crotch's composition by its simplicity. The ground is therefore occupied. The opening of Danby's "*Awake Eolian Lyre*" may, perhaps, bear even a nearer resemblance to the musical thought.

On reviewing the whole, we can but be struck with the grand characteristics and expedients by which so much is wrought. The first is, the appeal to sentiments that are universal, and to feelings that all mankind acknowledge with delight; the second is the accordance of these sentiments with the sounds—probably arising out of the reason we have formerly* given in speaking of one of these Numbers, that the poetry is the offspring of the music, which, however singular it may seem, since it is only the converse of the proposition, appears to be more successful in producing fine adaptation than composing music to words. Last, and not least, is simplicity of construction. Almost every note has its syllable, and consequently its expression. This satisfies every understanding and every heart. Complicated effects are for the scientific alone, who generally employ themselves in observing the mechanism or the genius—in short, in philosophizing too much to feel intensely. In these words and these melodies there is nothing to think about: they reach the ear, the understanding, and the heart, at the same instant and with equal force. Hence their general captivation; and never, we will venture to say, was any collection so universally attractive, so universally enjoyed.

We have reserved the last place to speak of Mr. Bishop's share in this elegant work of originality and compilation. In these very trifles he has shewn excessively fine taste; for his symphonies and accompaniments are exactly what they should be—neither a note too much or a note little. The symphonies are by turns expanded or contracted according to the claims of the subject, and in all cases in perfect *keeping* with the poetry and the melody; in a word, they add to the meaning of the principals to which they are adjuncts.—The same propriety reigns throughout the accompaniments. Taken together, they give much more consequence to Mr. Bishop's genius, in the eye of taste, than from their nature would be previously con-

* See Musical Review, vol. 1, p. 225.

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ceived. THE FOURTH NUMBER OF THE NATIONAL AIRS then sustains, fully sustains, the reputation of the series, in spite of the admitted sameness which reigns throughout. Indeed we do not know how we can pay a higher compliment to this Part than when we say that, relatively to the best of its predecessors, it may be described as *alter et idem.*

Grand Concerto for the Piano Forte, composed by Frederick Kalkbrenner. London. Clementi & Co. and Chappell & Co.

It is not less necessary than it is curious to compare the same species of composition at various periods, since it is only by such comparison that we can come to apprehend the changes which art undergoes in its progress, and consequently to judge whether it is benefited or deteriorated by time. In almost all cases, we believe the complaint is, that simplicity is obliterated by complication—that is to say, that new parts are added—the inevitable consequence of the exhaustion of those forms, which being the most prominent are earliest seized upon, and the application of fresh minds to the contemplation of the same studies and the same designs. Influenced by these reflections, and unwilling to go back to any very remote period, we turned to one or two of DUSSEK's grand concertos. DUSSEK's name is of no mean repute—but the difference perceptible between the prodigious executiou required by MR. KALKBRENNER's concerto and DUSSEK's is all but incredible, yet DUSSEK's grand concertos, when they were composed, were thought to task ability for their performance. At this time of day many a girl of fourteen, nay three fourths of the children examined as candidates the other day for the Royal Academy, would play them creditably. But there are, we suspect very few persons indeed, either in or out of the profession, who could execute MR. KALKBRENNER's to his satisfaction—probably not half a dozen in the country. To look at it might appal the boldest, but to hear the rapidity with which such a player as himself presses on a *piu allegro* is the only way to comprehend what

the author intends, and indeed what is possible. Without such a practical demonstration, we will venture to say no one would arrive at any just knowledge of what is required to play that stupendous example of persevering industry—a modern grand concerto. Indeed the compositions of twenty years ago appear only like the incipient efforts (they were almost such) of execution, when placed by the side of those of HUMMELL, KALKBRENNER, MOSCHELES, and FIELD; and yet our histories abound with the wonders effected by SCARLATTI,* who lived at five times that distance of years. He was then no doubt a wonder, and admired accordingly; but what would SCARLATTI have said could he have been desired to play one of the concertos of our age?

By what bounds execution may be limited, it is difficult if not impossible to say, but to judge from immediate impressions it should seem it had reached its *ne plus ultra*. It may be matter of doubt whether this torrent has produced more the grandeur of inundation than the generative effects of irrigation; but it must at least be admitted that great skill and science have accompanied this revolution in style. It is now necessary to treat the orchestral parts of a concerto, with all the grandeur and richness of a symphony, and consummate art is

* The following illustrative anecdote is from DR. BURNEY's history. "THOS. ROSEINGRAVE, being regarded as a young man of uncommon dispositions for the study of his art, was honoured by the Chapter of St. Patrick's with a pension, to enable him to travel for improvement, and about the year 1710 he set off for Italy. Being arrived at Venice in his way to Rome, as he himself told me, he was invited, as a stranger and virtuoso, to an academia at the house of a nobleman, where, among others, he was requested to sit down to the harpsichord, and favour the company with a toccata, as a specimen *della sua virtù*. And, says he, 'finding myself rather better in courage and finger than usual, I exerted myself, my dear friend, and fancied, by the applause I received, that my performance had made some impression on the company.' After a cantata had been sung by a scholar of FR. GASPARINI, who was there to accompany her, a grave young man, dressed in black and in a black wig, who had stood in one corner of the room, very quiet and attentive while ROSEINGRAVE played, being asked to sit down to the harpsichord, when he began to play, ROSY said he thought ten hundred d—ls had been at the instrument; he never heard such passages of execution and effect before. The performance so far surpassed his own, and every degree of perfection to which he thought it possible he should ever arrive, that if he had been in sight of any instrument with which to have done the deed, he should have cut off his own fingers. Upon enquiring the name of this extraordinary performer, he was told that it was DOMENICO SCARLATTI, son of the celebrated Cavalier ALESSANDRO SCARLATTI. ROSEINGRAVE declared he did not touch an instrument himself for a month."

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required so to combine the solos with the mass of harmony as not to injure the brilliant effects expected from the principal instrument. In short a concerto may now with propriety be termed a symphony, with the piano forte obligato.

The concerto before us begins as usual with the full orchestra. The introduction is grand and imposing, and the real subject, which is very striking, is anticipated in bar 22, and treated in double counterpoint with great skill and effect. The wind instruments introduced on the last bar of page 1 produce a fine rich combination. In page 3 the subject is most ably and ingeniously treated, per diminutionem et per augmentationem in the treble and base. The effect of the tutti is superb, and manifestly shews that the author's knowledge and power is merely repressed by the principal dedication to composition for his own instrument. The opening of the first solo in page 3, in octaves with both hands, is full of energy, and the passage marked "*melanconico*" is replete with sentiment and feeling. At p. 4, staff 2 begins a passage of shakes; every note of which changes the harmonies, and is a succession of most ingenious inganni—a brilliant passage follows, and in page 5 the middle part has a charming effect, in imitation of horns; which passage is afterwards taken up by those instruments, whilst the piano forte by a striking accompaniment is preparing itself for the grand finishing passage of the first solo. To form an idea of the effectiveness of this point, it must absolutely be heard from the fingers of a first-rate player. Towards the conclusion it darts like a divided thunderbolt through a double chromatic passage in contrary motion, and finishes with a most brilliant shake. The next solo, page 10, begins with an inversion of the subject by an enharmonic transition from B♭ with the fundamental 7th to B major, which leads into a passage of great expression, capable of displaying the most refined delicacy of finger as well as of mind. Page 11, in the 2d and 3d staves, is a passage of singular elegance and fancy, supported by the wind instruments. This leads to a pause, where there is an example of double, treble, and quadruple shakes.—Without the aid of some additional fingers this effect cannot be carried further. Page 12. The piano forte takes up the principal subject in the base, whilst the right hand has a running passage, in E♭ minor. After a short modulation the passage is inverted, and the principal subject is taken up by the treble: this is wrought with great ability, through various and rich modulations, and with increasing fire, until

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the author reposes on the dominant of the key. Page 13. This solo concludes with a splendid passage of octaves with both hands. The whole orchestra now takes the subject for 10 bars, the bases of which are bold, rich, and full of grandeur. The third solo (page 14) is of course a repetition of the first, except the concluding passage. Here we must remark that modern composers have deemed the old mode of repeating in the tonic what had before been heard, as too monotonous, and have therefore introduced new but analogous matter, which from its very situation is required to transcend in effect that which has preceded. Indeed what is particularly observable in the present style is the manner in which the principal passage of the solo is wound up. When every thing appears to have been done which was within the power of execution, and the audience are in expectation of the close, by an artful and appropriate transition the performer commences a new series of brilliant difficulties, so far transcending the former, that imagination could scarcely have fancied their possibility. Here Mr. K. has displayed his powers with the most complete success; for it is impossible to conceive a more brilliant conclusion than he has effected. All that force of imagination, fire of execution, and knowledge of the power of the instrument, could combine for the purpose, have been called into use, and the effect is not less admirable than extraordinary.

In the adagio the author has excluded all the stringed instruments but the bases, and considering the want of sustained vibration natural to his instrument, has beautifully contrived to supply that deficiency by the employment of the wind instruments, whilst he wanders about and expatiates on his own, in a most delightful manner, through passages of great elegance and feeling—like a bee over the sweets of a delicious garden. Although this movement occupies but 60 bars, it gives ample scope for the performer to display all the finer delicacies of execution, the powers of expression, and the fanciful decorations of which his art is capable. For want of space we cannot enter into a minute analysis of its scientific contrivances, which in every part display the master.

After all that we have said, or have been desirous of saying of the astonishing brilliancy of the solos in the allegro, it would seem as if this quality was scarcely capable of being carried further; and certainly the author had a most formidable difficulty to surmount in communicating a correspondent fire and vigour to the rondo. But

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this difficulty he has surmounted with unexhausted powers, bearing the hearer on to the last notes with unabated attention and admiration. The subject is remarkably animated, and formed on repeated notes, with a succession accented and slurred by twos. We shall not dwell on the manifest excellence of this movement, the effect of which can hardly be conceived without that ardour of execution for which the author is so highly celebrated. But we cannot pass over a passage of triplets of so striking an effect, nor the fine modulation at page 34, which from C♯ major to D passes into a soft and elegant passage, to prepare, by a moment of repose, for the fiery and tremendous tirade with which he brings this splendid movement to a conclusion. Nothing can be more striking and effective, and we again repeat that nothing short of the most consummate art and masterly conception could have rendered the author capable, after such reiterated brilliancy, of going on in an increasing ratio to the very last.

Much of this power in composition unquestionably arises from the extraordinary perfection to which modern masters have carried their knowledge of the instrument, and their prodigious execution. Almost every where in that before us are to be perceived traits deduced from such an intimate acquaintance with the resources to which such attainment leads. The three lower staffs of page 7 contain passages requiring the greatest delicacy and rapidity, while the first upon page 8 calls for such distinct repetition of a single note as renders the precise execution particularly difficult. Upon page 10 we find delicacy combined with the power of giving sudden and effectual force to one note, essentials. Page 27 contains a passage of triplets, double notes, and one of great force, which require an uncommon hand, and combinations of all these qualities are indeed demanded throughout. Velocity is the master faculty, for without this the rest are as nothing. To describe how such a performer would play such notes as are to be found in pages 36 and 37 is impracticable. To obtain the "honour due" to this composition, Mr. Kalkbrenner must play it himself. One Hand alone could bend the bow of Ulysses.

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Introduction and New Rondo for the Piano Forte; by J. B. Cramer. London. Birchall and Co.

Military Rondo for the Piano Forte; by F. Kalkbrenner. Op. 62. London. Chappell and Co. Clementi and Co.

Rondo for the Piano Forte, in which is introduced Henry R. Bishop's admired Duet in the Opera of Maid Marian; by F. Kalkbrenner. Op. 65. London. Goulding, D'Almaine, Potter and Co.

Bishop's popular Duet, "As it fell upon a day," arranged as a Rondo for the Piano Forte; by Ferd. Ries. Op. 104. *No.* 2. London. Goulding, D'Almaine, Potter and Co.

The Rondo is perhaps one of the most attractive and popular species of composition for the piano forte. This may be attributed to its possessing more melody and less science and elaboration in its construction than the concerto or sonata. The latter undoubtedly claim the highest rank; but there are few amateurs whose mere powers of execution are equal to the performance of a concerto, and still fewer who can enter into its merits as a scientific composition. The rondo, on the contrary, is seldom as elaborate or as difficult; it is full of little snatches of melody, either original or from some popular air, and these in the hands of a composer of imagination, are so ornamented and enlivened that they cannot fail to be felt and understood by the dullest ear and head, while they excite those to exertion whose powers are not of the first order, and who need encouragement. The pieces now before us are composed by three of our best masters, and afford very excellent specimens of their various styles, but they differ so widely in manner rather than in merit that we intend no comparison between them, although we have classed them together.

Mr. Cramer's rondo has all the grace and elegance which so especially characterize his compositions. The introduction opens boldly, and in the fourth bar has a cadence of great taste. On the eighth bar the time changes, and some arpeggio passages, such as those written for horns, and which appear mingled with others of a more cantabile nature, produce a very good effect. The air, in $\frac{9}{8}$ time, is of a national character, having something of the French style about it, and is very graceful and full of melody, as is also the

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passage beginning at bar 2, stave 5 of page 3: that at stave 1, page 4, sounds like an old acquaintance, but we cannot remember where it comes from; it is impossible however to quarrel with its introduction here. The cadenzas and remplissage which connect the airs are in excellent taste—they aim at no peculiar originality, either in construction or modulation, but are simple, elegant, and in character with the rest of the piece. The whole composition will, we think, afford great pleasure and advantage both to the student and the more advanced performer.

Mr. Kalkbrenner's rondo is in E♭ major, and as the title implies, has all the strongly marked accent and rhythm of a march. It opens with a movement of great strength, softened by occasional touches of a gentler character. At bar 1, stave 3 of page 2, are introduced three quavers in diatonic progression, for both hands in unison, upon which three notes are formed many ingenious passages during the rest of this piece. Thus we find it the basis of the phrase occupying the same and the succeeding stave, where it first appears; again at stave 1, page 4, staves 4 and 5, page 8, staves 3 and 4, page 10. All these passages exhibit great contrivance and science on the part of the composer, and demonstrate on how simple a foundation the most elaborate combinations may be formed. Another striking feature in this piece is the cadenza beginning at bar 3, stave 3 of page 5, and continuing to the repetition of the subject at page 7. It is original, powerful, and consequently difficult, particularly where the shakes are introduced. Its various forms are certainly not altogether novel, but Mr. K. has combined and adapted them with great skill; and in this branch of the art his genius is generally particularly apparent. From the above short analysis it will be seen that the rondo is in a spirited, strong, and bold style; there are however passages of a softer kind scattered through it, but its decided character is that of force and brilliancy.

The duet "*Come hither my little foot page*," from *Maid Marian*, is adapted by the same composer as a rondo. It is of a very different nature from the military rondo, but yet it contains strong evidences of the same hand. The subject which is deservedly a favourite, receives additional interest from Mr. K.'s adaptation. The original phrases he has appended are many of them graceful and delicate, occasionally contrasted with passages of greater force and animation. Mr. Kalkbrenner has here introduced a new mark of

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expression which we think ought to be generally adopted. It consists of the following sign ʌ and signifies that the note over which it is placed is to be held rather longer than its real duration; and is to be played with more expression than it would otherwise receive. The intentions of the composer cannot be too strongly indicated to the performer, and the service of this addition to the signs of expression is strongly exemplified in its application to the piece under examination.

Mr. Ries's rondo is also founded on a duet of Bishop's, "*As it fell upon a day.*" Mr. R. has done his subject justice, which is no small praise; he has kept up the spirit of the piece, and exhibited great taste in the division and adaptation of its phrases, intermingling them with bold and animated original composition. This lesson must, we think, become a favourite.

We earnestly recommend these four rondos to the piano forte player, they will extend his knowledge of the resources of his art, and of the various talents of existing composers.

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Twelve select Melodies, with Variations for the Flute and Piano Forte; composed by C. Nicholson and J. Burrowes. London. Chappell and Co. and Goulding and Co.

A volume of Studies, consisting of Passages selected from the works of the eminent flute composers, and thrown into the form of Preludes, with occasional Fingerings, given with a view to facilitate their execution. A set of original Exercises are added. London. Power.

O Dolce Concento, with Variations; by Nicholson and Burrowes. London. Power.

Four volumes of Flute Beauties, consisting of 48 numbers. London. Fentum.

Twelve Select Airs, with Variations as Flute Solos, with Piano Forte Accompaniments. London. Clementi and Co.

Le Bouquet, or Flowers of Melody. London. Clementi and Co.

A Pot Pourri, for Flute and Piano Forte, introducing "Life let us cherish," "Auld Robin Gray," and favourite Quadrille, "La Matilda," as a Rondo. Clementi and Co.

Preceptive Lessons for the Flute. London. (For the author); by Clementi and Co.

Six Fantasias. London. Clementi and Co.

Mayseder's Polonoise, for the Flute and Piano Forte. London. Clementi and Co. *All the Flute Parts by C. Nicholson.*

Amongst the antient Greeks—that people so celebrated for the powerful effects of their music—the flute was the first of instruments. It was held in particular esteem in polished Athens, where its invention was even attributed to Minerva. PERICLES and SOCRATES we are told were the scholars of DAMON. The Thebans were renowned above all others for their performance upon it. The Lacedæmonians had a song which said, "that a good player on the flute would make a man brave every danger and face even iron itself." ANTEGENIDES improved both the flute and the dress of the performer. He was the first who appeared in public with delicate Milesian slippers and a saffron-coloured robe. Many and various indeed are the anecdotes of the instrument of the performers. DORION, the flute player, was a voluptuary and a man of wit as well as a musician. Supping one night with NICOCREON, in the island of Cyprus, and admiring a

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rich cup of gold on the sideboard, "the goldsmith will make you just such another whenever you please," said the Prince—"He will obey your orders much more readily than mine, Sir, replied DORION, so let me have that, and do you bespeak another." ATHENÆUS observes, upon this passage, that DORION belied the proverb which declares, that

"Nature gave brains to flute players, no doubt;
But ah, in vain, for soon they blow them out."

In what estimation the flute was held should however most appear from the fact, that ISMENIAS, a musician of Thebes, gave three talents, or something more than 580*l.* for an instrument. Messrs. Clementi and Co. would be most happy, we suspect, to furnish a ship-load at a fiftieth part of the price, and yet we question whether ISMENIAS's purchase had half the excellences of those made by these worthy manufacturers, after the model of Mr. Nicholson's celebrated instrument. If indeed any thing would raise a doubt in the minds of the moderns concerning the wondrous effects of the music of the antients, it would be the nature of the instruments by which all these marvels were wrought. There is shrewd reason to imagine that it was the simplicity as to the knowledge of musical effects and the natural excitability of temperament reigning amongst these great folks that must account for the miracles—not the excellence of their music or their superior skill in its execution.

Those however who are emulous to support the honor of the flute will find abundant evidence in the classics, and in our own historians, who have distilled all the essence from them. The history of this instrument has, in all ages, presented a great variety of matter for speculation—and if it does not enjoy the power of raising all the passions in this our time to the height related in former days, it is come to bear a much more important and general part of late, both as a single and accompanying instrument, in our public concerts, and more especially in our private musical exercises and delights, than heretofore. It is for this last reason we propose, in the present article, to convey some general notion of the later progress of the instrument, by giving a sketch of the recent performers, their style of execution and composition, taking for our text, works of MR. NICHOLSON, who now stands pre-eminent both as a composer for the instrument and as a player.

We shall commence with MR. DROUET, whose talents as a per-

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former, deservedly received the most brilliant applause on his arrival in this country. It could not escape the attention of an intelligent observer, that his embouchure, as well as the bore of his flute, was exceedingly small, for the purpose of giving great brilliancy to the upper notes, on the display of which he manifestly rested the principal attraction of his performance. This construction of the instrument however, totally destroyed all its lower, rich, mellow tones, and deprived the performer of those contrasts which are so important in bringing back the attention to the very excellences which he was ambitious to display. This gave a monotonous effect to all that he did. The delight, and we may add the astonishment with which his first performance was heard, was diminished at the second or third, and at length a talent so calculated to excite admiration, was listened to with indifference. His method of articulation, though resembling double-tongueing, was not really so, but was some modification of the organs peculiar to himself, which gave him the power of the most brilliant, distinct, and rapid execution that can be conceived, and to which he seemed to think every other excellence worthily sacrificed. His intonation was perfect, but there was no volume of tone, and the absence of the richer notes of the flute rendered him unable to play an adagio with any thing like the effect which such a movement requires. It appeared as if to produce the tone at which this performer aimed, nothing more was requisite than to take an octave flute and play an octave below. By the manner in which he executed his passages, one should be inclined to decide, that he had originally practised on a one-key flute; for in slow execution the defect of his fingering was very perceptible. His amazing facility in rapid notes concealed this defect; but we are fully persuaded, that had he performed an adagio in a flat key, the imperfection would have been manifest to the most cursory observer.

The character of Drouet's compositions clearly prove, that the observations we have made on his playing are correct. They are mostly in D, G, and C, and the passages are such as to shew off to advantage his peculiar style of execution. When performed by himself, they have a very brilliant effect, but an amateur can never hope to produce it. There may be more, but we do not recollect to have seen more than one adagio of his composition in G, the whole effective passages of which lie in the upper notes.

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The reputation which TULOU had obtained in his own country was rather injurious to his success in this. The expectation which it raised in a public already accustomed to the brilliancy and clear articulation of DROUET, and the masculine power and expression of NICHOLSON, was not easily satisfied; and TULOU, although a very elegant and finished performer, was treated with an indifference which his talents by no means deserved. His compositions are greatly superior to those of DROUET, evincing much more science, taste, and feeling.

GABRIELSKY's works have very deservedly a high reputation; they are replete with knowledge of effect, taste, and science; but his passages do not always lie well for the instrument.

BERBIGUIER's productions are excellent—full of beautiful passages—conducted with fine taste, knowledge, and correct judgement, and always written both for the performer and the effect, according to the genius of the instrument.

KUHLAU is also a good musician, understands the instrument well, and evinces considerable taste in his compositions.

SCHNEIDER appears to possess a more profound knowledge of the instrument than any of the rest. His passages, though brilliant, are not difficult, because they are all constructed on undeviating and correct principles. His beautiful duets, written expressly for the sharp and flat keys, are models for this species of composition.

WEISS, although extravagant, has a copious flow of ideas, which only want study to reduce them into more regular form. That he has great talent, taste, and fancy, his *Fantasias*, *Variations*, and *Two Hundred Studies*, are a sufficient evidence. As a performer, he has much elegance, taste, and facility. His principal deficiency, like that of TULOU, is want of power.

We now come to MR. NICHOLSON, whose father was an admirable performer on the flute, and who dedicated much time to the improvement of the instrument. In this he was eminently successful, and at his death, left his son in possession of a knowledge of the principles on which he proceeded, and a genius highly capable of carrying those principles into execution. The rich, mellow, and finely graduated quality of tone which he now produces throughout the whole compass of the instrument, sufficiently evinces the success which has attended his exertions. It would be superfluous to enter into an elaborate examination of MR. NICHOLSON's unrivalled ex-

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cellence as a performer, since all our readers must have, in common with ourselves, frequently felt and witnessed the delight and admiration which always accompany his performances. His purity of intonation, his perfection of double tongueing, and the rich contrast and variety of which he is enabled to avail himself, from the great power as well as delicacy and sweetness of his tone, are sufficiently known; his whirlwind rush from the bottom to the top of the instrument, in the chromatic scale, is also too striking a characteristic of his style to need comment; but we must not pass over two new effects on the instrument, which he was the first to introduce—we mean that species of *vibration* which is particularly observable in the musical glasses, and which, judiciously used, has a very beautiful effect; and the still more important accomplishment of *Gliding*, which, on the violin and other stringed instruments, is productive of so much expression, and which had hitherto been deemed unattainable on the flute. The opinion long entertained that this is an imperfect instrument, must now be considered as no longer just, since by the rules reduced to practice in Mr. Nicholson's "*Preceptive Lessons*," every note may be produced by more than one mode of fingering, and even should that be found insufficient, the end may be obtained by the modification of the embouchure; so that the flute may now be said to approximate as nearly as possible to the human voice. In this work the whole process of execution is laid down in the most clear and intelligible manner, from the most simple to the most difficult passages, and throughout the whole range of keys. The rules laid down are intended for those who have made some progress on the instrument. His chief object is to elucidate its peculiarities in regard to tone, fingering, articulation, gliding, vibration, and harmonics. He gives the best and easiest mode of fingering the scale of which he treats—the most perfect and approved shakes—a variety of useful exercises, calculated to facilitate the improvement of the pupil—a pleasing slow air, and a familiar rondo in each number; the last six contain the remaining major and minor keys; and in the arrangement of the exercises, airs, and rondos, he has rendered them as pleasing and attractive as possible.

This is Mr. N.'s chef d'œuvre, and has explained away most of the difficulties hitherto existing, while by the new methods of fingering he has adopted, the student will find he gains great power of improving his tone.

Nothing can more clearly shew the mastery this author has obtained over the grand impediments of the instrument than his performance last year at Covent Garden Theatre, where he executed an adagio (that test of tone, taste, and expression,) without the accompaniment of a single instrument, and such was his complete success, that an encore was demanded by the whole house with acclamation. In pathetic movements he has no rival.

His *Fantasias* are full of taste and imagination, particularly the one in four flats, which perhaps exhibits a greater command of the instrument than any thing he has written. His *Airs with Variations* possess fancy and brilliant passages, all admirably constructed for the instrument, not only with regard to effect, but to the advantageous practice of the student. The twelve select melodies, written in conjunction with Mr. Burrowes, are amongst the best, but they for the most part call for practised execution. It is in point of fact a concertante arrangement, which increases the interest, but adds to the difficulty.

Oh dolce Concento is very pretty, and more accessible to players in general; and the twelve select airs published by Clementi and Co. are less hard than the melodies, are almost equally brilliant, and lie particularly well for the instrument. One of his best efforts is, the *Pot Pourri*, which he has played so often in public. The introduction is written to display the power of the instrument, and it leads to Mozart's air, to which a double-tongue variation is appended. The adagio is beautiful, and the quadrille worked up to a lively finale.

Le Bouquet, or Flowers of Melody, is a selection of favorite airs, with variations, and embellished as duets—but so arranged, that with very few exceptions, the subjects are almost equally interesting as solos. Besides many airs of Handel, Arne, Haydn, Mozart, &c. this work contains a variety of national airs and favorite pieces of Rossini, and other eminent authors. Eighteen numbers have appeared, and the work will be completed in twenty-four parts.

Mayseder's *Polonoise*, which has been much played by the violinists in public, is a good adaptation, the accompaniment being arranged from the score, and several of the passages altered to suit the instrument, altogether affording a brilliant lesson.

By this enumeration it will be seen Mr. Nicholson has been an industrious and a successful writer, when the practice necessary to

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the attainment of such public reputation as he has gained is taken into account. In bringing this Catalogue Raisonnée of his principal works before the reader, we have as it were laid down a chart for the direction of flute-players in general. By it they may find both instruction and amusement—at the same time they will gather from our sketches of the styles of different performers, whose compositions are most likely to suit their own manner, and be enabled to select different specimens of the best, which we hope will be useful to a large circle, since the flute has been of late so continually associated with the piano forte, in a combination so highly calculated for domestic amusement.

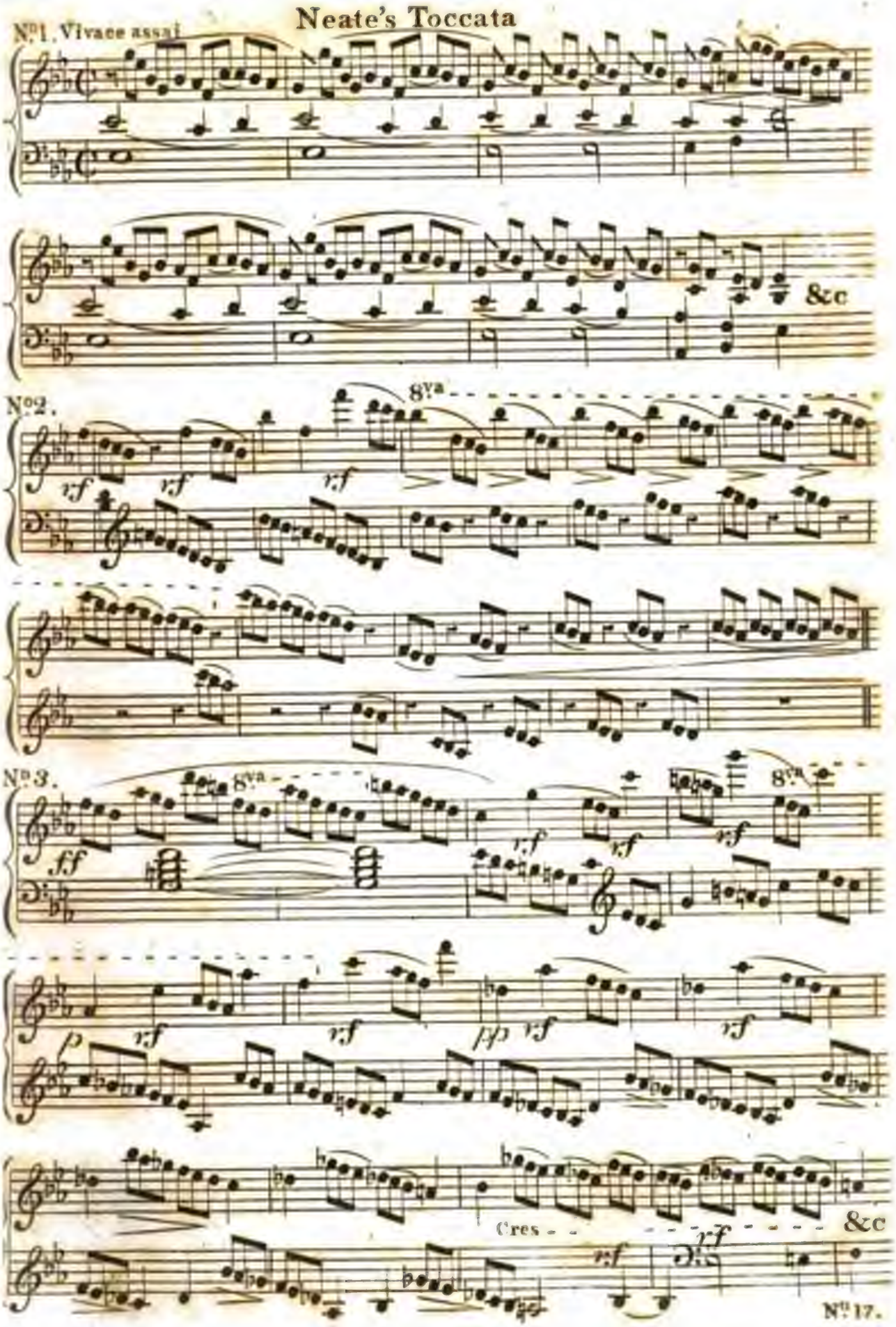
A second Toccata; composed by Charles Neate. Op. 5. London. Chappell and Co.

A toccata, we believe, signifies nothing more than a composition, the practice of which is intended to improve the hand, and consequently, the *touch*. In plain English, it is an exercise, and in this sense it is always received by amateurs; most of whom, when the master hints at the introduction of a toccata, put on sad and rueful faces, like persons condemned to hopeless toil.

Now, as we always have the interests of this class of persons very much at heart, especially that part of it which consists of our own fair pupils, we would speak a word or two of consolation to them; and would assure them that some authors, a few of whom we are about to name, have done much to render their toil pleasant as well as profitable.

Clementi, whom the voice of musical Europe places at the head of his department of art, has published many compositions which delight by their fancy and invention, while at the same time they are most admirably calculated to further the improvement of the diligent practitioner. And who is there unacquainted with Cramer's Studio? which, to borrow a phrase from the title of one of his other works, combines more of the "utile" with the "dulce," than any

Neate's Toccata



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other production we can call to mind. RIES, KALKBRENNER, C. POTTER, &c. have given to the world many exercises of the most pleasing and useful description; and MR. NEATE some years ago published a highly interesting Toccata, which may be found at the end of his sonata, dedicated to WOELFL. He has now favoured us with a second, which we shall proceed to examine.

The introduction contains some very good passages, but on the whole, it strikes us as being too long. This, perhaps, may be owing to a certain monotonous effect in the base, which divides the bar too much, we think, by semi-quavers.

If, however, we feel any thing like languor towards the conclusion of the introduction, we are amply relieved by the subject of the Toccata itself, which is so natural and pleasing, that we shall extract it for the amusement of our readers. *See Plate.*

Excellent employ is given to both hands, in the first part of the movement, which terminates with a passage in which the parts are ably wrought together. See No. 2.

The second part commences with a farther elaboration of the same idea, and by reference to our extract No. 3, it will be seen that MR. NEATE improves as he goes on. The whole passage is constructed in a masterly manner. In page 7, at the end of the fourth line, our author introduces a very agreeable episode, somewhat in BEETHOVEN's manner, which gives a pleasing relief to the whole. But in concluding this part, and in the last bar of the page, he has committed a rhythmical error, by extending the phrase to the middle of the bar—whereas it should have terminated at the beginning. We are aware that this licence is frequently taken in the present day; but we consider it as one of those departures from the just principles of art, which are among the unpleasant signs of the times, and against which we shall never fail to raise our feeble voice.

After this episode, the movement proceeds with some very clever adaptations for both hands, of portions of subjects which have been heard before. The coda is preceded by the passage which we have exhibited in our extract No. 2, but MR. NEATE has contrived to give fresh interest to it, by several new dispositions of the parts.

We have been induced to pay particular attention to this production, not only from our great respect for the author as a musician, but also from this consideration—that, although it is long since he

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obtained high eminence as a piano forte player, it is but lately that he has devoted himself seriously to composition.

In reviewing some of Mr. Neate's former works, we did not, perhaps, keep this circumstance sufficiently in view, and spoke of them in a tone of too much asperity. We shall never be backward to acknowledge such things, when we think them true, and we feel no hesitation whatever at present, because we may fairly say, that in his second Toccata, our author has shown considerable improvement.

There is more effective simplicity in it, and there is a total absence of all those attempts at astounding modulation, which so pitiably disfigure most of the writings of our day. A mania for extraneous modulation, which shall make people gape and bless themselves, is the disease which mostly affects modern composers, especially those of the rising generation. We have frequently been solicited to undertake their cure, by many persons of sense and taste, who prefer pleasure to astonishment. This, however, is not the place for such an attempt, were we inclined to make it—and we shall therefore conclude by saying, that Mr. Neate's Toccata is a valuable addition to the many pleasing and useful exercises which we before possessed.

The Music of the legendary Opera, called Maid Marian, or the Huntress of Arlingford, as performed at the Theatre Royal, Covent Garden; composed by Henry R. Bishop, composer and director of the Music to the Theatre Royal, Covent Garden. London. Goulding, D'Almaine, and Co.

If this piece has secured to itself popularity by deriving its story from that tale so attractive to every Englishman, that tale, which first learned in his childhood, grows with his growth and strengthens with his strength, it has been rendered even more attractive by the acting of Mr. C. Kemble, as the burly friar *Tuck*, and by Miss M. Tree's singing, and by Mr. Bishop's music. But few musical dramas (we cannot bring ourselves to call them operas) have indeed

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been of late so successful. Let not the reader suppose, however, that *Maid Marian* bears any affinity with that well-known May-day personage, the companion of *Jack of the Green*. It is merely the incognita which the daughter of *Baron Fitzwater* assumes on becoming the spouse of *the Earl of Locksley and Huntingdon*, when he takes to the merry greenwood under his nom de guerre—that name which shall live so long as England lasts—the bold ROBIN HOOD. But to the music.

The revival of several of SHAKSPEARE's plays, and the introduction of music, we have already remarked appears to have turned MR. BISHOP's attention strongly to the compositions of an early age, and if not the absolute and sole directing cause of his forming a correspondent style, has yet given a more visible and durable form to his adoption of an English manner of writing, if there be such a thing as originality in English composition. Were we called upon to demonstrate the characteristics, we should say it is a style formed on the madrigalists and the early dramatic writers; that it is more syllabic in melody than melismatic; more compact, more vigorous, than the compositions of our own time, and indeed of any time since ARNE. For he himself copied, and all the writers for the stage have since made the Italian operas their models. If we can trust our own discrimination, MR. BISHOP in his adaptations to SHAKSPEARE, and in this piece at least, has left the Italians pretty much out of his view, and with a classical propriety has turned to MATHEW LOCK and PURCELL, and the madrigalists, as presenting the national objects—not of direct imitation—but of remembrance and regard, and this, as we esteem it, is the exercise of a sound judgment and of good taste.

The piece opens with one of those very common circumstances in operas—a train anxious for the arrival of an individual, and "Hark," and "Look out," and "the courser's tramp," are the natural ingredients of a dialogue-chorus of such a nature. MR. BISHOP has succeeded amazingly well in "*The Slave*," upon a similar occasion—the difference is, that there a ship and here a knight are the objects of expectation. This chorus is very airy, the subject is flowing, and "the tramp of the courser" is thrown into the accompaniment, while the occasional breaks add to the interest, by an emotion allied to the feeling of anticipation which they are designed to image. There is no other word that will describe this but effective, which it is in a

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high degree. The next piece we should be disposed to call a dramatic ballad, for it rises out of the simplicity of the common ballad, and yet is of no other class. Its effect, therefore, depends upon a degree of expression which can rarely be given without scenic effects.

One of the attractions of the play we have said is to see Mr. C. Kemble in *the Friar*; and here follows a song, written we presume for a man who cannot sing. It was to be a melody with as little melody as possible, which, whether said or sung, would be agreeably jovial.

"*The love that follows fain*" is more truly modern, and more resembles the Italian, than any thing else in the piece. It is however a mixed composition, having a beginning like a cavatina, and a second part between the aria parlante and the aria di bravura, the voice part resembling the first and the accompaniment the second order of airs. It is a spirited and agreeable melody.

But we shall better fulfil our task by classing than by particularizing the several compositions, which are far more equal in merit, considering their real eminence, than the pieces in any opera that we recollect. There is a quintett, "*Though he be now a grey grey friar;*" a glee for four voices with a chorus—another chorus of villagers, a second glee, "*With hawk and hound,*" a military chorus, *the minstrel glee* (by three sopranos), "*O bold Robin Hood,*" a glee for six voices, and the finale. Most of these thus far resemble each other in construction. Each part has distinct solos, which add brilliancy and variety, and taken as dramatic concerted pieces, they are all very delightful. They all possess air as well force, and some are light and cheerful as the life they celebrate.

The songs are as follow:—"*The slender beech,*" for a tenor, begins with a cantabile and ends with a declamatory second part. It reminds us of some of Storace's—not as to melody, but structure. In this respect it is of such a kind as "*When the robber,*" in *the Iron Chest.* "*Let us seek the yellow shore*" is a soprano song, second only to its precursors, "*Bid me discourse*" and "*Should he upbraid.*"—This air, we should say, is perfectly English, & not less original; for it is vigorous and terse in its phrases, simple in its harmonies and modulation, with such passages as our soundest composers used—yet fresh withal, and bracing and playful as the breeze from the element concerning which it descants. It were hard to say, when a composer has written so well and so much as Mr. Bishop, that any one species is his pecu-

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liar style; but we think most assuredly that nothing he has done is more excellent than the songs we have just cited.

"*To arms, tis Freedom calls*" is an *aria d' abilita* as effective as most of its kind; but such things are only for the stage. May we own, we never absolutely admired, "*The soldier tir'd*" out of its place in the opera. Hacknied however as is this species of writing, Mr. Bishop has shewn his power in the composition before us. The next air, "*O well do I remember,*" is a truly simple and beautiful ballad, breathing melody and expression, and in a very pure taste indeed.—Can we say more to recommend it? If we could, we certainly would, for it deserves all that can be said.

We have thus catalogued all the pieces except a duet, "*Come hither my little foot page,*" a pretty trifle, written to fit Miss Tree and Master Longhurst, who having delighted the town in a similar way before, must continue to do the same so long as Master Longhurst's voice shall last.

We repeat that we doubt whether Mr. Bishop has written any entire musical drama so good as this. It is more uniform, more level, more pleasing, and more elevated, than any of his we can call to mind. And this for one who has written nearly fifty successful operas is no light praise. In plain truth Mr. Bishop is a man of great fertility, great versatility, and great power. And we doubt also whether any composer now living has either written so much, so good, or so little faulty music as he has. Had he adapted to Italian words and for a genuine opera, his name would have extended itself much further, known however as it must be. When we look over the trash in the way of poetry he has set, (we do not allude to Mr. Planche's, who has written some most elegant things) the misery such a mind must have endured in labouring to give expression to nonsense and inanity, and in staking reputation upon such materials, awakens our deepest sympathy. Why does not Mr. Bishop endeavour to prevail on his principal in the National Airs to join him in a regular opera? It would be an experiment upon national taste, well worth their combined powers, and might afford them the glory of completing what Arne began, but what his age was not sufficiently ripe to receive and establish.

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Partant pour la Syrie, a favourite French Air, arranged for the Harp by S. Dussek. London. Chappell and Co.

A favorite Hanoverian Air, with Introduction and Variations for the Harp, composed by T. Chipp. London. Chappell and Co.

When the Wind blows (Bishop's favourite Round in the Miller and his Men), arranged for the Harp, with an Introduction composed by N. Ch. Bochsa. London. Goulding, D'Almaine, Potter & Co.

Fifteen brilliant and short Preludes for the Harp, in the principal Major and Minor Keys, intended to be played before any Piece of Music; composed expressly for his Pupils, and the leading Passages fingered, by N. Ch. Bochsa. London. Goulding, D'Almaine, Potter & Co.

We have arranged the above lessons according to their different degrees of difficulty and merit. The first combines the passages which so frequently occur in harp music, and which belong to the character of the instrument, in a way most likely to interest and improve the student—grounding them upon a favourite Air, and giving them as much variety as possible.

Mr. Chipp has taken the same forms—namely, arpeggios, octaves, triplets, the sons harmoniques, &c. combining them with rather more complication. These two lessons will give the young performer a general knowledge of the style of his instrument, and will smooth the way to higher exertions.

Mr. Bochsa's composition is less difficult than those he has lately published. The subject alone is a great recommendation to the piece, and Mr. B. has worked it up with much elegance and effect.

The Preludes by the same composer he recommends the student to acquire by memory: they are so written as to have the appearance of extempore performance—thus leaving the time and sentiment to the taste of the performer. It appears to us that they would equally well serve as exercises, both for execution and expression. They are in various forms and different styles, and moreover exhibit a very fair specimen of the foundation of Mr. B.'s particular manner. If practised according to the directions pointed out by the numerous marks of expression, they will confer the advantages of rapid execution, and the power of instantaneous and bold transition.

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Bonbonniere Musicale; a Set of easy and agreeable Pieces, composed and fingered for the Piano Forte, by I. Moscheles. Op. 55. London Clementi and Co.

Introduction and Rondo for the Piano Forte, composed by I. Moscheles. Op. 54. London. Chappell and Co.

The Bonbonniere Musicale consists of nine different movements, written entirely for beginners. We have seldom seen compositions expressly adapted to the early stages of the art, so full of interest and advantage to the pupil. They are written and fingered with great judgment, and while they will confirm the hand and bestow ease and execution on the learner, they will give a decision and something like a style, so rarely attained by amateurs, even at a much later period of study. Mr. Moscheles will have done much good by this little work; but the benefit will be increased, if he continues this series of early lessons, gradually increasing their difficulties, as his excellent taste and judgment shall direct.

The Introduction and Rondo is one of the least difficult compositions from Mr. Moscheles' hand. The Introduction is extremely beautiful: we are not able to point out any one passage more striking than the rest—they are all equally expressive and elegant. The Rondo is animated and graceful, full of vivacity and spirit, and of rapid and vigorous execution, well contrasted with passages of more sentiment. In the composition of this piece, the composer has evidently levelled the extreme difficulties of his style to the comprehension and powers of the middle order of amateurs; and by thus relinquishing somewhat on his own part, and by adorning his work with the graces of melody, united to the severer ones of modulation and execution, he will improve and direct the taste of those who but too often only desire to be pleased.

Così all' egro fanciul porgiamo aspersi
Di soave licor gli orli del vaso:
Succhi amari ingannato intanto ei beve,
E dall' inganno suo vita riceve.

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"Flow on, thou shining River," from Moore's National Airs, with Variations; composed for two Performers on the Piano Forte, by Ferd. Ries. Op. 108. *No.* 1. London. Power.

God save the King, with Variations and an Introduction for two Performers on the Piano Forte, by W. Holder, Mus. Bac. Oxon. London. Goulding, D'Almaine, Potter and Co.

March, for two Performers on one Piano Forte, composed by John Henry Griesbach. Op. 5. London. Chappell and Co.

Airs with variations, arranged as duets for the piano forte, are now very general, and we believe they have only become so within the last few years. They have the same character as the Solo, except that they admit greater complication and variety from the employment of four hands, and consequently of a greater number of parts.

Mr. Ries's Duet displays taste and imagination.—Its subject, a Portuguese Air, from the First Number of the National Airs, is an exquisite melody, and certainly requires no little delicacy and grace in its adaptation to variations. Mr. Ries has apparently felt this, and while he has on the one hand avoided worn-out phrases, he has on the other escaped all extravagance. Amongst the best variations, we may point out the second for its excellent combination of the dotted and staccato passages for the right hand, with the legato triplets for the left. The third is also remarkable for its somewhat novel construction, the interest excited by the replications between the hands, and its delicacy and expression. The change of key and time in the fifth is well managed. Variation seven is new and curious—but we cannot quite determine whether we are exactly pleased. The March and Coda are full of animation, and form the conclusion of this piece, which we recommend to all duet players.

Mr. Holder's Variations upon "*God save the King*" have considerable merit. The Introduction is spirited and somewhat imposing. The variations exhibit no peculiarities of construction, but are nevertheless agreeable, and generally speaking preserve the character of the Air. The first, fourth, and seventh, are the best; the latter is particularly good; and they are all brilliant, without being difficult.

Mr. Griesbach's March is altogether an original composition,

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and, as the work of a young composer, very praiseworthy. The subject is bold, and the contrast afforded by the introduction of the triplets is judicious and effective. There is a decision of style about the whole piece which augurs well for future excellence.

Moral Songs, written by W. F. Collard; the Music composed and adapted by J. C. Clifton. Eight Numbers. London. Clementi and Co.

The application of philosophy to education is gradually extending itself to all the branches. But let us be understood, for the word philosophy is sometimes used in a bad or a contemptuous sense. By philosophy, as we here employ it, we mean a knowledge of causes and effects, an acquaintance with the laws which govern the mind and our affections, and the reasoning which deduces from them the art of making instruction conduce to the virtue and the happiness of after-life. The great principle, that

"The child imposes on the man"

has been for ages acknowledged, but the doctrine of association has never been closely studied and scrupulously acted upon in the process of education till Miss Edgeworth elucidated its practical operation. At length it has reached our music, and we doubt not but Mr. Collard will receive his reward in the approbation of his own heart, and in the thanks of parents, and indeed of all who are interested in training the minds of youth, and especially of females. For who is there that has attended to the subject and has not discovered the danger and the folly of introducing amongst the earliest ideas (which are often those that remain the latest) and the most powerful associations a girl imbibes—those false notions of the great passion that charms and disturbs existence, which our songs inculcate? Love is their grand, nay indeed we may say their universal theme. The history of three-fourths of our females, if truly told, would exhibit a most afflicting and most degrading result. Their minds, prepared by natural sensibility, and careless and improper nurture, are softened

into such a state that the heart willingly surrenders itself to the first impressions of the kind, impressions often generated by attentions that have no object beyond the mere politesse of the moment. But the effect upon the sufferer is the same—life becomes a listless blank, and vague notions of imaginary delights are drawn only to overshadow the after hours of existence. This has been long perceived by many of those who have engaged in the very useful task of writing books for infant and opening minds. But music, that vehicle of strong associations, the more seductive from its combined influence with poetry, has hitherto (to the best of our belief,) been unthought of or neglected. Mr. Collard, however, has taken up the idea of preparing a series of songs adapted to the feelings of an early stage of life, and inculcating such sentiments as may improve the natural affections and rear the love of virtue without wandering into passion. How he has executed his task we shall proceed to demonstrate.

Modesty, reciprocal affection between parents and children and friends, compassion, duty, &c. are the leading virtues he choses for his themes, and to be as simple as is consistently possible with good sense and elegant imagery, is his obvious principle. We shall give the words of two or three, to assist our exemplification.

No. 1.

THE SENSITIVE PLANT.

Beneath a touch as light as air,
This modest plant receding,
Conveys a moral to the fair,
Well worth their careful heeding.
For O! what charm can equal thee,
Belov'd of all, sweet modesty!

The rudest hand this plant will spare,
And deem it more deserving,
Than all the gaudy flowers that flare,
And seem to court observing.
For O! what charm can equal thee,
Belov'd of all, sweet modesty!

No. 4.

What make's the morn's fair beam
More fair and lovely seem ?
A heart that's free from guile.
What makes the shades of night
As sweet as beams of light ?
The pure heart's cheerful smile.

Who hears the thunder roll
With calm and tranquil soul ?
The heart that knows no guile.
What turns pale envy's dart
Upon its own false heart ?
A pure and cheerful smile.

Then who in scenes of joy
Would life's quick hours employ ?
Must have no heart of guile ;
So come what fortune may,
Her looks shall still be gay,
And wear a cheerful smile.

No. 8.

What can wealth or what can beauty,
  Ever half such sweets impart,
As the dear delights of duty,
  Yield the good and grateful heart.

Like the balmy dew of morning,
  Beaming on the blushing rose,
Duty's charm the heart adorning,
  Feeds the fragrant health it owns.

Sever'd from that source of pleasure,
  Other joys are quickly spent ;
Duty's pure unsullied treasure,
  Yields for ever true content.

Of the musical construction we have to say, that the melodies are almost throughout sweet and attractive—the first we think a little too chromatic—the second *(by the author of the words)* is as pretty as it is simple—the third is pleasing—the fourth rises still higher, and is one of the best—the fifth resembles the Irish melodies, and is very good; in a word, they are all such as will please the ear and catch the attention. We cannot too earnestly recommend both the design and the execution to mothers and instructresses, and to masters who estimate the first impressions youth receives, as influencing in the degree they really do, the subsequent intellectual habits. We beg to say, however, that though eminently adapted for young pupils, they are no objects of disdain for those who are more advanced, and we may perhaps suggest the propriety of carrying forward the same notion into a series that may rise both in sentiment and execution. Indeed in some of these songs the second verses are so varied as to convey the elementary principle of improving melodies by expansion and ornament. The little terzettos added at the close of some of them are also well fancied, as enabling more than one member of a family to take part. We can indeed speak by experiment of the pleasure a father derives from giving and assisting in the musical education of a family. There is in it a charm none can know but those who have experienced a delight which increases at every step of the progression. We conclude, therefore, by recommending these publications on this ground as well as on the score of their general merits, and we hope to see the same hands carrying the principle still further; for though we do not say that all songs are the vehicles of dangerous associations, we must be free to declare, that there are by far too many which ought never to meet the eyes of young females.

The songs are printed singly, and of course with titles and blank pages. Might not the *whole* collection be rendered to those who wish for them, at a third of the price, by being printed with one title, without waste of paper? This appears to us an object worth attention, as the work is addressed to those wholly who require a *succession* of songs. Does not the title "Moral Songs" also carry too austere a notion?

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A Second Series of Twelve Fantasias, or Exercises for the Harp; composed by F. Dizi. London. For the Proprietor, by the Royal Harmonic Institution.

The Harp has been in all ages the instrument of aristocracy, for though played by wanderers in early days, it was for the amusement of Monarchs, Princes, Knights, and Dames of high degree, and the minstrel had place and privilege, praise and rich largesse. At the present time scarcely any thing in art declares more speakingly the diffusion of opulence, than the frequency of this costly production of music and mechanism. Yet there are few of our readers perhaps who are acquainted with the degrees by which its present perfection has been attained, and as Mr. Dizi, the composer of the work at the head of the article, is the inventor of a recent improvement, we shall take this opportunity of giving a concise narrative of the later progress of the construction of the harp, and of combining with our relation some account of the nature of his contrivance.

The first capital modern addition to these instruments, which we must now venture to call antient harps, was the inventor of the pedal, which the world owes to a Mr. Simon, a native of Brussels. Its date is about 80 years back, and it superseded the triple harp, or that with three rows of strings, which had been in use from the fourteenth century. The pedal harp was therefore also known under the denomination of the French harp, and was commonly imported from France about 40 years ago, when Mr. Sebastian Erard first undertook to remedy its very obvious defects. The principal of these, as Mr. Pierre Erard remarks in his beautiful publication, "*The Harp in its present improved state compared with the original pedal harp*," is, that "that the pedal to give the string a second sound *draws it out of the vertical perpendicular*, which lateral motion greatly increases the difficulty of the execution, and tends to put the string out of tune." There were also other evils arising out of imperfect mechanism and the materials of the frame, which would have rendered it impossible to use strings of the size now employed.

Mr. Erard's first patent was granted in 1794. He changed the entire construction of the mechanism, first, by placing it exterior to and independent of the wood, and secondly, by making it to act

between brass plates, which thus served as true and immoveable bearings for the different centres, and, by being affixed to the neck of the harp, gave it additional strength.

But the master contrivance appears to have been that for shortening the string, and thereby producing a change of a semitone in its pitch. This contrivance is called *the fork*, and consists of two short prongs or pins projecting from a flat circular disk of metal, which is made moveable upon an axis. Between these pins the string passes in a straight line, but by the motion of the pedal and its mechanism, (a system of levers and connecting rods) the string is elevated by the one and depressed by the other, and is thus contracted in its length, so as to give the desired semitone. By these arrangements Mr. Erard was enabled to employ stouter strings, which has greatly improvedthe general tone. This was called the single-action harp, but still the instrument though perfect in its mechanism so far as it went, was defective in its musical requisites. It was restricted as to modulation. Mr. Erard applied himself to remedy the evil, and in 1821 he completed a harp which produced upon every string three distinct sounds, the flat, the sharp, and the natural of each denomination of note, and this without altering the position of the strings, or their place under the hand. The purpose was however effected by winding up the string on a pin, in which Mr. Erard saw disadvantages that made him subsequently seek other means, which he found in the application of a second fork, and a reciprocating movement. Thus the string undergoes one or two shortenings, at the pleasure of the player, by means of the forks, which are brought into action by the pedal and its connecting mechanism. To obtain one shortening it is fixed into a first notch in the frame, to obtain another into a second, and then it is suffered to remain so long as the semitone is required. This movement has certainly the merit of great simplicity, considering its mechanical operation and effects. Five pieces only are employed, of which the flat plate or disk, and prongs are two, and the motion distributed from one axis only.

Mr. Erard made some other arrangements respecting the base strings, which by abating the tension upon parts rendered the whole more perfect, more free from the danger of distorting the frame, and consequently more likely to preserve its intonation. He also improved the mechanism of the pedal by a contrivance which directed

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it to the notches when required, facilitating the action to the performer. Thus perfected, the double-action harp not only possesses twenty-seven scales complete, fifteen major and twelve minor, with the advantage of an unform fingering for them all, but also that there are twenty-one sounds in each octave; the intonation therefore of the sounds is much the most perfect of all instruments with fixed sounds.

Mr. Dizi calls his invention "*the Perpendicular Harp.*" The principle is that the tension of the strings acts upon a centre, parallel to the centre of the column, as well as to that of the sonorous body. He has arranged his mechanism between plates of iron and brass, which are at such a distance as to allow the strings to vibrate freely. These plates are held together by the pins which serve to turn the string. The strength of these metal plates is much more than equal to the pressure upon them, and they are therefore not liable to the common disturbances and evils arising from loss of shape.

The column which assists in supporting the mechanism, takes the pressure exactly in the centre, and therefore has no tendency to incline to either side. The strings are stated to possess a freer power of vibration, and consequently the tone is prolonged. They are moreover so placed, that when at their utmost tension they still preserve a straight line and make no angle.

Mr. Dizi has substituted a damper pedal for the swell, by which means the sons etouffeès may be produced without the common action of the hand. There are severals implifications in the mechanism, and the instrument being alike on both sides, is more uniform in its appearance. But the principal excellence we conceive to be that which Mr. Erard speaks of as a desideratum, namely, that *the string is not drawn out of its vertical perpendicular.* In a duet between Mr. Bochsa and Mr. Dizi, at one of the concerts last year, we certainly were struck with the superior tone of Mr. Dizi's instrument; but whether it was owing to the construction of the harp or the abilities of the performer, we could not possibly determine. Both these artists enjoy the highest degree of reputation.

We come now to Mr. Dizi's Fantasias. The practice of these exercises will give a freedom of hand, a command of the instrument, and a general facility. Each exercise is of one construction, that is to say, one consists of octaves variously employed, another of triplets,

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a third of the different modes of using double notes, &c. &c. By this means the same passages, when occurring in other pieces, will be found comparatively easy, by one who has acquired them in these studies. He will have gained a general insight into different styles, a knowledge of the powers of his instrument, and of the means of employing those powers. Mr. Dizi has also attended to the effects produced by the different touches if we may so term them. For instance, the legato is variously employed at Nos. 13, 15, 17. Fourteen is an exercise upon the crescendo & diminuendo. The allegro agitato is well exemplified in two ways, at 10 and 24. The cantabile at 21. Exercises do more to smooth the way of the scholar than any other mode of practice. Nor are the loftier graces of expression sacrificed to execution. Indeed the former are so dependent on the latter that we know not why they should ever be divided. It is impossible to give fine expression in any branch of the art without a perfect command of the technical means the instrument, whatever it may be, affords. Mr. Dizi has blended them together with skill and judgment, nor has he neglected the blandishments of grace and melody. We may point out Nos. 15, 19, 20, and 21, as particularly elegant. The study of such exercises will therefore lay foundations on which may be formed a first-rate performer, for all the requisites of a good style are attended to, and Mr. D. has marked out the path which will ultimately lead to perfection.

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Scena e preghiera, Gran Dio che regoli, con Violoncello Obligato, as sung with the greatest applause by Madame Catalani; expressly composed for her by Pio Cianchettini. London. Mitchell.

Scena e Duetto, Che l'ira mia disarmi, as sung with unbounded applause by Madame Catalani and Mr. Sapio, at the New Argyle Rooms, May 22, 1822; expressly composed for them by Pio Cianchettini. London. Mitchell.

Cavatina and Polacca, Sei tu solo il mio tesoro, with Violin Obligato, as sung with unbounded applause by Madame Catalani, at the Bath Choral Concerts, 1822; *expressly composed for her by Pio Cianchettini.* London. Mitchell.

Evening's Daughters, a Canzonet; the Poetry by the Rev. G. Croly; set to Music, with an Accompaniment for the Piano Forte or Harp, by Pio Cianchettini. London. By the Royal Harmonic Institution.

We have recited these titles at length, malgre the nauseous "unbounded applause," in order to mark the occasions that gave birth to the compositions. But we do not visit upon Mr. CIANCHETTINI the bad taste and worse policy of the commendatory part—such *was* the art of publishing, but it is now quite exploded, for no one pays the slightest regard to such pretensions. Not but that in this instance the fact is probably quite true.—Unbounded applause, it is most likely, was given to these compositions, for the best of all reasons—*they deserved it*, and were sung by CATALANI.

In our last notice of Mr. CIANCHETTINI's productions* we related that he had accompanied that celebrated singer, during her musical tour through England, in the quality of Conductor of her Concerts, and we made some obervations upon her style, which naturally arose out of works written to display her peculiar manner. We recur to these remarks again in this place, because they exactly apply to the compositions before us; and we could not without tautology repeat, neither could we in justice pass over them. But these songs are of a higher cast than the former, and do far greater credit to Mr. CIANCHETTINI's genius, of which we shall note some decided characteristics. The first of them we consider to be a rich and elegant fancy,

* Vol. 4, p. 224.

filled with images; he has too a fine sensibility. Unless we deceive ourselves, he has studied HAYDN and MOZART, and the eminent Italian masters of the middle age, much—his elective attraction, his affinity, to use terms borrowed from chemical science, is towards melody, and melody stamped with the impress of passion. Tenderness prevails, but it is not without fire. There is a spirit in his writing, which demonstrates that his studies have been chiefly addressed to dramatic composition, and that his notions of expression lead him to that branch of art. His style too is Italian. From the proofs before us, we must say he is improving rapidly, and has indeed attained a considerable elevation.

The Scena e Preghiera opens with a recitative of good expression, and the cantabile which succeeds is truly beautiful. The allegro is also remarkable for melody, passion, for transition of effect and for the power of ornament which it admits, as well as the fancy it displays. It is really amongst the best modern songs we have seen. The Scena e Duetto is more impassioned, but of scarcely less merit. The Cavatina and Polacca have some sweet passages, particularly in the slow part. The polacca too has the merit of departing completely from the common-place forms writers have hitherto thought essential to its character, but which is nevertheless sufficiently preserved. Perhaps in such passages (di bravura) there is not much more expressiveness than in solfeggi, except that they carry an airy spirit, and it belongs peculiarly to MADAME CATALANI to invest them, however difficult it may appear, with exquisite tenderness. Of this the composer was well aware, and to his acquaintance with her powers we refer the composition. Though we had not the delight of hearing MADAME CATALANI in this song, so perfect is our apprehension of her manner, that we have no doubt of the effect she gave.

Last comes Mr. CIANCHETTINI's English Canzonet, and it is the work of a polished taste and an elegant imagination. Mr. C. chooses his words with a truly classical discrimination—no mean trait of judgment—and this is delicate poetry, (in the sense that *Prospero* applies the same epithet to *Ariel* his "fine spirit,") very gracefully set. The arpeggios of the accompaniment drop in at intervals, and adorn the sweet vocal air so daintily, that we scarcely know which pleases us the most. Together they make a canzonet, which is certainly of a very superior order.

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From these praises the reader will discover that we think highly not only of these particular productions, but of Mr. CIANCHETTINI's powers generally. His slow movements possess greater sweetness and greater expression than the more rapid, which probably will be thought to enhance the composer's merit. Some consideration should also be given to the circumstance, that the airs were made for so eminent a singer, which places limits at the same time that it confers advantages upon the composer's powers. We certainly do estimate them highly. He has strong sensibility—a fine fancy, and a fervour of expression from which good things have proceeded, and from which great things we hope will proceed.

Let the shrill Trumpet's warlike voice; by W. H. Cutler. London. For the Author, by Clementi & Co. Preston & Co. and Chappell & Co.

Thoughts of Home; by W. H. Cutler. London. Paine & Hopkins.

O Love is like the Beam; by C. M. Sola. London. Chappell & Co.

Constancy; by George Vincent Duval, Esq. London. Power.

Mark the sad Rose; by Philip Knapton. London. Chappell & Co. and Goulding & Co.

Thou art the giddiest Youth alive; by G. Kiallmark. London. Goulding, D'Almaine, Potter and Co.

Ode to Solitude; by Samuel Webbe. London. Chappell and Co.

The first of our articles is a part of the exercise performed for the author's Bachelor's degree at Oxford. It is a base recitative and air in score, written upon the model of HANDEL's songs of a similar description, and is in a sound oratorio style. The second is also a recitative and air by the same hand, with a flute accompaniment, and is an agreeable ballad—but without any remarkable characteristics, except that it rises much above the general level. Mr. SOLA's transcends its predecessors in point of grace and a livelier accompaniment. Mr. DUVAL has also produced an elegant melody, and has set the last verse in two parts. This canzonet confirms the opinion we have before given, that in this species of composition the amateur now-a-days frequently equals, if he does not exceed, the professor.

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Mr. KNAPTON's is also a recitative and air, a good way indeed below his "*There be none of beauty's daughters*"—but still an agreeable composition.

Mr. KIALLMARK has been successful in giving the natural expression Mrs. OPIE's words require, and has decorated the simple sweetness of his melody by a figurate accompaniment, which heightens the general effect.

Mr. WEBBE's composition we esteem the soundest and in the highest vein. It will feed the disposition that loves the subject—solitude.

Farewell to Scenes to me still dear; by George A. Mazzoni, Esq. Amateur. London. Walker.

Tis said Young Love seeks Myrtle Bowers; by G. A. Mazzoni, Esq. London. Falkner.

When Liberty first; by R. Topliff. London. Clementi and Co.

Mary, or Farewell to Northmaven; by W. H. Richards. London. Blackman.

When first I beheld thee; by G. Dance. London. Chappell & Co.

Sweet Philomel; by John Parry. London. Paine and Hopkins.

Oh pity a poor Sailor Boy; by E. Solis. London. For the Author, by Clementi and Co.

"Like leaves on trees the race of man is found," says ALEXANDER POPE translating HOMER, and the modern Reviewer may say the same of ballads. It is quite in vain to seek specific distinctions.—We enumerate such as seem to have any claims to notice—first, in order to allow the authors a place in the public view, and secondly to give the public a faint and but a faint notion of the numberless claims to their patronage. What puzzles us is, why the composers take the risk of printing such songs; for cheap as is the engraving of plates, and paper, still we cannot conceive that profit can attach to the millions that swarm forth. We cannot deny to any of them the character of pleasing songs; but when we recollect the thousands and tens of thousands and hundreds of thousands that have preceded them, precisely of the same estimation, and indeed containing the

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very same phrases differently combined, we can only be struck with the love of action and the affection for what is our own, and the craving after novelty, be it only in the name, that must operate upon the writers and the public, for such alone can be the motives to production and to purchase. We are however quite willing to give every man his fair chance—but really our stock of epithets has long been exhausted, and therefore we can only bestow a general description upon such things, and say these are as good as the usual run of ballads.

Chant Militaire, performed at the Church of La Madalene, at Rouen, with additional Parts; composed and arranged for the Piano Forte, with a Flute Accompaniment; by G. Kiallmark. London. Chappell and Co.

Second Divertimento for the Piano Forte, composed and partly arranged from Naderman; by G. Kiallmark. London. Goulding, D'Almaine, Potter and Co. Chappell and Co.

The favourite Scotch Air, Kenmure's Awa'; arranged as a Rondo for the Piano Forte, with an Introduction; composed by G. Kiallmark. London. Chappell and Co.

"Cède à l'Amour," favourite French Air; arranged with Variations for the Piano Forte; by J. W. Holder, Mus. Bac. Oxon. Op. 66. London. Goulding, D'Almaine, Potter and Co.

A Second French Air, (by J. J. Rousseau), with Variations for the Piano Forte; composed by J. Jay, Mus. Doc. London. Goulding, D'Almaine, Potter and Co.

My Lodging is on the cold ground, with Variations for the Piano Forte and Flute Accompaniment; composed by John Purkis. London. Hodsoll.

No. 3. Partant pour la Syrie, a popular French Air, arranged with Variations for the Piano Forte; by S. F. Rimbault. London. Hodsoll.

Rousseau's Consolation, a favourite Air, arranged with Variations for the Piano Forte; by Augustus Meves. London. Chappell and Co.

The set of lessons we have here selected are of a light and easy description, and of that kind most generally sought and approved

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by the million of players and hearers. Mr. Kiallmark has produced many compositions of merit, and the three pieces named above are equal to his other works. The Chant Militaire is a simple subject, and gains considerable interest from the parts added by him. The flute part is sufficiently difficult without being placed beyond ordinary attainments. Indeed we believe the general characteristic of this composer's writings is utility. The first movement of the divertimento is extremely elegant, and the variations animated and agreeable, while those who have a taste for Scotch Airs will be gratified by the rondo.

We have frequently expressed our respect for Mr. Meves's talents, and his variations on an elegant air by Rousseau, entitled, *Les consolations des miseres de ma vie*, if not equal to the best of his earlier productions, is nevertheless very meritorious.

Mr. Holder's variations on Cède à l'amour, a French Air in the valse style, are perhaps rather common place; but we are aware that it is difficult to confer originality on passages necessarily confined by their adaptation to limited powers. These remarks apply with equal justice to Dr. Jay's piece, but both lessons will advance while they amuse the student.

Mr. Purkis's composition is spirited and brilliant, and as a duet for flute and piano forte has much effect. Mr. Rimbault's variations on *Partant pour la Syrie* is a short easy lesson, with qualities that will recommend it to young players.

Per piacere alla Signora.

Occhi miei.

Di piacer mi balza il cor; arranged for the Flute and Piano Forte, by C. M. Sola. All published by Clementi and Co.

The favourite March and Chorus in Pietro L'Eremita, arranged for the Piano Forte, with an accompaniment for the Flute; by T. Latour. The same arranged as a Duet for the Piano Forte. All by Chappell and Co.

The favourite Airs in the Opera of La Gazza Ladra, arranged for the Harp, with an accompaniment for the Flute, ad. lib. by N. C. Bochsa. London. Chappell and Co.

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A first and second Dramatic Divertimento, from favourite Airs by Rossini, arranged for the Piano Forte, by D. Bruguier. London. Chappell and Co.

Four favourite Airs, selected from Rossini's Opera of Torvaldo e Doraliska, arranged for two performers on the Piano Forte; by W. Watts. London. Birchall and Co.

Overture to the Opera of La Donna del Lago, composed by Rossini, and arranged for the Piano Forte; by T. Latour. London. Chappell and Co.

Rossini's celebrated Overture to Il Turco in Italia, arranged for the Piano Forte, with accompaniments for a Flute, Violin, and Violoncello, ad. lib. by S. F. Rimbault. London. Hodsoll.

The celebrated Overture to Claudio and Elisa, arranged for the Piano Forte and Flute Concertante; by C. M. Sola. London. Goulding, D'Almaine, Potter, and Co.

Twelve select Overtures of Beethoven, Cherubini, Gluck, Mozart, &c. arranged for the Piano Forte, with accompaniments of Violin, Flute, and Violoncello; by J. N. Hummell. London. Boosey and Co.

Arrangements of operas, overtures, &c. for the piano forte and other instruments, form no inconsiderable part of the new publications. They have become much sought after, and fashionable from many causes. In the first place we are glad to renew the pleasure experienced at operas and concerts by playing over the pieces that have caused us so much delight. This is most easily done by means of such pieces as those named above, for whole operas are seldom published in England, and indeed if they were would be of little use to the mere instrumental performer. Arrangements are of more service to those who seldom or never visit the metropolis, as they give a very competent knowledge of the most celebrated performances of the day, and without such a means of information many country amateurs and even professors would remain in total ignorance of the operas of Rossini, and we may say even of those of Mozart himself. Another recommendation to these arrangements is, that they are usually adapted with easy accompaniments, and thus afford the materials for a very interesting concert de famille. None of the parts are ever very difficult, and they therefore fall within the command of most performers. It is rather sin-

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gular that out of thirteen pieces, eleven are the compositions of Rossini.

The three airs arranged by Mr. Sola, and which stand at the head of our article, are rather difficult, so far as regards the flute. They afford very good practice for that instrument, but the student will find them well worth the trouble they will cost in the attainment.

The march and chorus from *Pietro L'Eremita* is an extremely interesting subject. Mr. Latour has arranged it in two ways, as a duet for piano and flute, and for two performers on the piano forte. Both adaptations equally deserve attention.

Mr. Bochsa has chosen some of the most favourite airs in *La Gazza Ladra*, which he has arranged with great taste for the harp and flute. It contains amongst others, "*Di Piacer*," "*Ebben per mia memoria*," and some of the most favourite chorusses.

Mr. Bruguier's divertimentos consist of *Ecco ridente il cielo*, and *Zitti Zitti* from Il Barbiere di Siviglia, the second number, of *Tu che i miseri* and *Più dolce e placide* from Tancredi. They are arranged as easy lessons.

The next upon our list is a selection from an opera of Rossini's, never performed in England. The airs are extremely elegant and beautiful, they are arranged with great taste and ability, and form a very graceful and spirited duet.

The overture to *La donna del Lago* is simple and melodious, but has too much sameness and repetition. The constant recurrence of the echoes is, we imagine, to represent their effect in a mountainous country.

The overture to *Il Turco in Italia* is full of Rossini's usual spirit and animation. It may be purchased with or without the accompaniments, and these are easy of execution.

The overture to *Claudio e Elisa* will be found an agreeable and profitable study to flute players; and the piano forte part is sufficiently difficult to give it interest.

The overtures by foreign composers is a very valuable publication. The first number is Prometheus, which has been very frequently performed in public, and is a favourite. It is so arranged as to be played with or without the accompaniments.

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MEMOIR OF
THE LIFE AND WORKS OF JOHN WORGAN, MUS.D.

> Full many a gem, of purest ray serene,
> The dark unfathom'd caves of ocean bear;
> Full many a flow'r is born to blush unseen,
> And waste its sweetness on the desert air. GRAY.

It is not often that the lines prefixed to this essay, become applicable to any one that has flourished in the glare of publicity, like the subject of these memoirs; who presents us with a curious and instructive solecism in the fate of eminence. Talents admired and neglected, popular and unknown, venerated and unpatronized, elicit a remarkable paradox, which however may be traced to a source neither unaccountable nor uncommon: for while genius and science, industry and integrity, effected every thing that such irresistible powers can effect; a sublime enthusiasm, a recondite and indefatigable course of practice, and a total unacquaintedness with worldly tactics, damped the success of invincible perseverance; and ultimately consigned transcendant merit to oblivion, amid the successive corruscations of meteors, that purblind partiality hailed as fixed and inimitable stars. But these fixed luminaries—we allude to compositions, not composers—have disappeared; and these inimitable notes have been confounded with successful imitations: whereas the bulk of DR. WORGAN'S compositions are neglected manuscripts; enriched with science, and illumined with genius.

The father of DR. WORGAN was a surveyor, and we believe a Welchman; or at least of Cambrian extraction. There is a tenement in Monmouthshire called Treworgan Farm; and imagination may, with little effort, trace the line that ascended from the subject of these memoirs, to those bards who re-animated the gasping liberties of their countrymen; and roused the sanguinary vengeance of the "ruthless" EDWARD. But we must quit these poetic visions for humble prose, and unpretending matter of fact.

The parentage of JOHN WORGAN, in common with that of most builders of a name, is involved in impenetrable and inconsequential obscurity. His father, the unheeded slave of his offspring, sunk unobserved to the grave. The family records, even of deathless names, may generally be limited to a few lines. The father to the subject of these memoirs left six children, James, Mary, Charles, Hannah, John, and Elizabeth,* slenderly provided for, and chiefly dependent on the musical abilities of James, who could do little more for his brothers and sisters than instruct them in his own art. James

* The order of their births is not exactly known.

was the organist at Aldgate, and St. Dunstan's in the East: when he died, John succeeded him at Aldgate, and Mary at St. Dunstan's. At this church Mary's playing soon won her the heart and hand of a thriving tradesman. Charles went to Jamaica, and settled there in trade; he was also organist at Port Royal. Hannah married a Mr. Clarkson, in the silk business. Of Elizabeth there is no certain account; but it is thought that she married and went to Jamaica; and John, the subject of these memoirs, lived with his brother James, under whom he was initiated in the study of music.

The dawn of genius is commonly either remarkably brilliant, or obscured by mists that deceive the vigilance of tuition. The mental character of JOHN WORGAN was of the latter cast; working its own way, and apparently impervious to the access of regular instruction. The friendly brother was disheartened, and almost hopeless, particularly when he found the ear of his pupil seemingly so defective as to be incapable of comprehending that important branch of musical practice called Time. One day, when the brothers were sitting at dinner, after a morning to all appearance lost in fruitless toil, John suddenly paraphrased unwittingly the exclamation of ARCHIMEDES, "I have it, cries the pupil." Have what? said James. The Time, replied the other. I am glad of it, rejoined the master; but come, let us see what you have. They went immediately to the harpsichord, and John surprised and gratified his brother with a practical proof of his acquisition. From that moment the mental clouds of the elève began to disperse, and it is reported that eventually James did not behold the rapid advances of his brother without envy. Be that as it may, John always acknowledged gratefully the debt of a substantial ground-work to his brother; who was indeed, both practically and theoretically, what is termed significantly a sound musician: but the transcendancy of the younger brother was irresistible; and James, who then played the organ at Vauxhall Gardens, resigned it to his brother about the year 1751.* James died in the year 1753, and in the same year John supplied his place as organist at Aldgate.† About this time his talents, in composition, and execution on the organ, began to attract that popularity so essential to the profitable success of every kind of talent. But the subject of this essay was not a man to be contented with the "popularis aura," which he courted merely as a means of advancing his fortune, and afterwards readily resigned it to the little eagerness of less ambitious competitors. He was indeed "a mighty genius, born to grapple with whole libraries" of musical classics—to sport with practical difficulties, and to explore the intellectual depths of an art yet unfathomed, and perhaps unfathomable.

It is not to be supposed that such a mind could be satisfied with ordinary attainments. He got from old ROSEINGRAVE all that such

* DR. BURNEY seems to intimate that MR. JOHN WORGAN was the immediate successor of GLADWIN: but this was not the case.

† MR. JOHN WORGAN took his musical degrees at St. John's College, Cambridge; his Bachelor's in the year 1784; and his Doctor's in 1775.

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an eccentric enthusiast could give, and from him imbibed a reverence for the genius of DOMENICO SCARLATTI, who transmitted him the compositions, of which, accordingly, he was afterwards the editor.—But PALESTRINA was the god of his youthful idolatry, to the memory of whom, he once, at a convivial meeting, poured a libation on his bare knee—a youthful freak that in England is a subject for ridicule; not so in Italy. "When," says DR. BURNEY, "he became acquainted with GEMINIANI, he swore by no other divinity;" and the profession credited him for an exclusive attachment to HANDEL.—But these were both partial and erroneous representations of a mind, that to have been understood, must have been carefully and constantly studied. Another light would have shewn him the votary of BLOW; another of PURCELL; another of ARNE; of the Italian school, or of the German. All however who knew him, allow that he had an original vein, "quite his own," as DR. BURNEY phrases it, whose account of him however is too brief and meagre to leave an adequate impression on those who knew him not: but history epitomises what biography details, and in generalization individual character is lost. The musical world will not be much edified by being told that DR. WORGAN was a learned fuguist, and in a style quite his own. We hope to illustrate his musical character in a way somewhat more interesting to aspiring talent. It is not however meant to be insinuated that DR. BURNEY was not sufficiently attentive to the memory of DR. WORGAN, whom he always mentions respectfully, liberally, and justly; but the historian often builds on "the baseless fabric" of aerial rumour; and in so doing, not unfrequently adopts the common-place expressions of popular opinion. Nevertheless the histories of HAWKINS and BURNEY are singularly curious, interesting, and valuable; and the favourable testimony of Dr. B. is not to be slighted. We therefore produce it here collectively, as it applies to the subject of these memoirs.

Extracts from Dr. Burney's History of Music.

EXTRACT I.

Speaking of MARPURG's treatise called the Musical Critic on the Spree, the Doctor says—"The historical part however is scanty and inaccurate, &c. nor does he ever seem to have heard of our great organists, ROSEINGRAVE, MAGNUS, KELWAY, or WORGAN, who in 1756 was an excellent extempore fuguist."—Vol. 4, p. 587.

EXTRACT II.

"About this time MR. JOHN WORGAN, since DR. WORGAN, succeeded MR. GLADWIN in playing the organ at Vauxhall Gardens. He then studied the harmonies and modulation of PALESTRINA and organ fugues of HANDEL; and with an extempore prelude alla Palestrina, and one of these fugues, he used every night to preface a concerto of HANDEL. By constant practice he became a very masterly and learned fuguist on the organ, and as a concerto player, a rival of STANLEY. He was first taught by his brother, and afterwards by ROSEINGRAVE; till getting acquainted with GEMINIANI,

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he swore by no other divinity. His organ playing, though more in the style of HANDEL than of any other school, is indeed learned and masterly, in a way quite his own. In his youth he was impressed with a reverence for DOMENICO SCARLATTI, by old ROSEINGRAVE's account of his wonderful performance on the harpsichord, as well as by his lessons, and afterwards he became a great collector of his pieces, some of which he had been honoured with from Madrid by the author himself. He was the editor of twelve at one time and six at another, that are admirable, though few have now perseverance sufficient to vanquish their peculiar difficulties of execution. DR. WORGAN has composed innumerable songs and concertos for Vauxhall, and several oratorios in which the chorusses are learned and masterly."—Vol. 4, p. 665.

EXTRACT III.

"Here (at Vauxhall Gardens) MR. WORGAN not only played the organ in an improving manner for many years, but exercised his genius in composition."—Vol. 4, p. 668.

As DR. WORGAN certainly *was* a learned and original fuguist, we will proceed in the endeavour to give the reader some distinct conception of his proficiency on the organ. This he resolved to attain at an early age; and effectuated his resolution by long, constant, and diurnal practice; of which the effects are not yet quite forgotten; but occur to the remembrance of a few veterans, as the beams of evening glow on mountain summits, partially illumining the snows of longevity.

The subject of these memoirs had not long played the organ at Vauxhall, before TYERS, the proprietor of the gardens, became sensible of his value. His ballads charmed the many, and his performance the few; but the satisfaction he gave he did not receive. He had heard HANDEL, and emulous of that great performer's extraordinary powers, longed to approach him and eye his fingering.—Accordingly, through the medium of LOWE the singer, he obtained permission to sit by the matchless organist when he played his concertos at the oratorios. "MR. WORGAN shall come," said HANDEL; "he plays my music very well at Vauxhall." The young aspirant having lighted his torch at the Handelian flame, it blazed throughout his life. HANDEL soon perceived his merit, and encouraging the young enthusiast by generous commendation, in kindling a congenial flame, perhaps received the highest gratification a sublime genius can enjoy. The youth fixed his inquisitive eye on "the mighty master's" fingers, and immediately established himself in his immortal school; but when asked what he thought of HANDEL's performance, acknowledged that he had no words to express what he thought of it. When this was related to BATTISHILL, "that may be," replied the latter, "but in my opinion WORGAN was the greater performer of the two." Of his ballads too BATTISHILL remarked, that the meanest of them shewed the master—him that could do great things whenever he chose it. And here it will not be improper to enter on the subject of compositions, which may be truly said to be almost wholly unknown; for his published works are to his

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unpublished, in merit and number, as the plays of *Measure for Measure* and *Richard the Second* are to the rest of SHAKESPEAR'S works: a most extraordinary fate, but authenticated by the resistless evidence of dormant manuscripts, of which we shall speak more fully in the sequel of these memoirs; but at present we limit our remarks to the Doctor's published compositions. These indeed are easily told. They consist of Vauxhall Songs; This is Pleasure's golden reign, a trio with accompaniments, performed at the Gardens; a Thanksgiving Anthem; Sonatas; and Pieces for the Harpsichord; a Concerto for the Harpsichord; and the songs in the Oratorio of *Hannah*.—Of these we shall now treat in the order here given to their titles.

In corroboration of BATTISHILL'S encomium, it may be remarked of the Vauxhall Songs, that they are totally dissimilar to the froth which the fermentation of the competition for Vauxhall notoriety has since produced; and were our national taste for music generally intellectual, the neglect of these ballads would be unaccountable; for the worst of them has that mental character which merits the student's earnest attention, and justifies BATTISHILL'S apothegm. Strip them of melody, and the bases alone will indicate the masterly hand, free from the "damnable iteration" of modern drumming, puerile arpeggios, threadbare repetition, and beaten roads to the 5th of the key, and back again. Every song has a distinct character, and it would be difficult to trace in any one of them a friendly help from an elder brother. We do not mean to deny the existence of a family likeness, of mannerism, of nationality, and of the age's cast. Every caterer for the public too, from HANDEL to a hack, must necessarily spin an abundance of gossamer. Flies are not caught with silk, but cobwebs; at a late period of DR. WORGAN'S life, a friend told him that he had just bought a complete collection of his Vauxhall Songs. "Then" replied the Doctor, "you have bought a great deal of trash, for many of them were penned either when I was fatigued with business or straitened for time, or from some cause or other not at all in the humour for composition:" and perhaps no musical author ever thought less of what he *had* done, and more of what he had to do, than DR. WORGAN. It is to be regretted however, that in the present humour of the public for national melodies, a judicious compilation of those decidedly British were not adapted to worthy poetry and published.* In such a selection however, the nation would perhaps be more honoured by the restoration of buried treasures, than by the segregation of popular produce; and were each volume of such a work dedicated to the labours of a single composer, and introduced by luminous criticism, the musical world—or as the subject of these memoirs would have it—"the musical republic" would experience the gratification of an extraordinary, instructive and indelible impression. For the volume that would exhibit, as we conceive, an

* This was written when DR. KITCHINER'S collection was announced, but the plan of his publication is totally different from that here proposed. Read on.

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appropriate imprimatur of our author's creative character, we propose the following selection from the published ballads.

Ye woods and ye mountains.
* Pensive and sad Cleora sought.
Milton's May morning.
The dream.
Child of the summer.
Scots ballad.
Young Colin sought to win my heart.
Fav'rite youth from Heav'n I came.
Long long I despaired.
As on Tay's bank I wander'd.
Young Thyrsis ye shepherds.
Kitty.
The maid that I love.
Where's my swain.
Nanny of the hill.
Phillis's complaint.
Hark, hark 'tis a voice.
Good Damon if you will.
Sick of the town.
The myrtle and rose.
I do as I will with my swain.
Celia hoard thy charms no more.
Now the sun is gone to bed.
Love never more shall give me pain.
The fields are now looking so gay.
Attend all ye nymphs.
The meads and the groves.†

But the selection would be perfected by the addition of several airs yet unpublished.

The score of "This is pleasure's golden reign" is a treat to the eye, an animated picture reflecting the interesting features of science, but evidently exhibiting a stride beyond the practical proficiency of the day, so that the author used to say he never had it performed to his satisfaction. However it was a public favourite.

A collector of classical music wrote on a copy of the Thanksgiving Anthem, "Good throughout"—a merited encomium.

The sonatas and pieces for the harpsichord are happy blendings of the "utile dulci," excellently qualified to steady the finger, and prominently characteristical of an original style. The sonatas he afterwards converted into organ concertos, and played them at the gardens. There are six in the set, of which the last is a Saraband with variations, which he made the second movement of an admirable concerto.

The concerto for the harpsichord is a curiosity in many respects. It was the only composition of the kind he ever published, and the child of his age. It was also the last of his publications, and although composed at the age of sixty-three, and when he was a martyr to the stone, is yet replete with spirit, unblemished by senility or infirmity, and untainted by the lamp. The name of HAYDN would have given this composition that celebrity which the worshippers of a name conspire to establish. It is owing to this iniquitous idolatry that the oratorio of *Hannah* struggled into light, and soon disappeared. The adorers of HANDEL would not hear of oratorios composed by ARNE, WORGAN, and ARNOLD, and such is human nature, that in certain

* To this exquisite specimen of elegant counterpoint and pathetic expression, are unaccountably prefixed the words Allegro Moderato, instead of the word Affettuoso.

† The words of this air are adapted to a movement in one of the composers Vauxhall Concertos for the organ. The air is also introduced in Midas, adapted to the words beginning "In his greasy old tatters."

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points those who ought to know better, are as weak and infatuated as the million. *Hannah* teems with resplendent beauties, but is enfeebled by the doggrel of poor KIT SMART, and rendered generally impracticable by a superabundance of merciless divisions, which however it seems was a sacrifice to the taste of the times, that even then was infested by the mania of extravagant execution. "The choruses of this oratorio," says DR. BURNEY, "were masterly," and we dare say the newspapers of the time used the same "good set terms." Such "mouth honour" however, was to repay the composer for a chorus the fruit of a fortnight's toil, and for some of the noblest efforts of the "studium cum divite venâ." The sweetest melody breathes in every air of this meritorious work, from which a few specimens may be selected as a test of this critique. Take the following:

Say ye turtles.
The cherubs of the highest sphere.
Sweeter sleeps the village hind.
Glory is thy due.
The Lord's audacious foe.

The first book of DR. WORGAN's Vauxhall Songs was published in the year 1753, and he continued to supply the gardens with vocal music till the year 1761, when the proprietor thought proper to try the effect of new names. After an interregnum of nine years, when the changes were rung on ARNE, POTTER, ARNOLD, and others, MR. WORGAN resumed his vocal tasks in the year 1770; but it is reasonable to suppose that the composing for Vauxhall audiences grew more and more irksome to him; for like his illustrious prototype HANDEL, he now began to ascend the heights of science and sacred song, as he approached the termination of his terrestrial toil, and consequently to turn with distaste from the vulgar flowers of the plains. The organ at the gardens was now surrounded by professors, and the cognoscenti, who followed him in throngs to his churches at St. Mary Axe and Aldgate. Here indeed he was in his element, and the gardens evidently were no longer his proper sphere. Of this indeed his admirers and the town began to talk so loudly, that the tattle, according to custom, evaporated in caricature, and Apollo was represented kicking him out of heaven, for wasting celestial energies on the profanum vulgus. This disorderly state of things could not last long, and in the year 1774 his engagement with TYERS closed—but alas! he was yet harrassed with didactic drudgery, the most profitable and disgusting branch of professional duty, unless a professor could select his pupils. To the mere master indeed it may be, with some exceptions, a

——— "Delightful task
To teach the young idea how to shoot;"

and in certain instances it may be so to the finished performer, but to the creative mind the toil of tuition must be a crown of thorns; and should the subject of these memoirs ever be fairly known as a composer, the infliction of this heavy penalty on the neglected sufferer, will be followed by an ample tribute of generous but fruitless regret.

The rest of DR. WORGAN's life was to the public a blank; his

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attendance at St. Mary Axe and Aldgate excepted. His compositions indeed attracted a little circle of intelligent admirers, but the beams of patrician patronage passed over the unfashionable Englishman to foster exotic plants, and he descended to the grave to await the tardy and barren retribution of posthumous justice.

He did not however expire without an effort. His manuscripts had accumulated, and he could not but know their value; nor was he without the generous ambition that is ever a prominent characteristic of genius. Accordingly, a few years before his death, he invited the reputed patrons of music to a series of private concerts at his house, consisting of sacred music, and called by the Italians Concerti Spirituali; but he sung to adders: HAYDN and PLEYEL had intoxicated the town, and the revival of Handelian sublimity and science was confounded with servile imitation. Not indeed but that the selections the Doctor made, might have been rendered more effective by the substitution of that affecting and intelligible simplicity, in which he abundantly excelled, for the learned labour to which he was perhaps too partial—but from the rock on which MILTON split, what mental supremacy is an infallible security? What Alcides ever rescued genius from himself?

The merits of DR. WORGAN as a performer, a composer, and a master, are yet to be more analytically scrutinized. Let us first regard him in the character of a performer. His instruments were the organ and harpsichord; his hands were delicately formed, and his fingers remarkably short; so that his grasp, for he mastered tenths, must have been the conquest of application, from which even professional perseverance would generally shrink. He deserved some credit for reaching octaves; yet such was the magnitude of his grasp, that once, when his energy stormed, an electrified madcap exclaimed, "Zounds! the man has three hands." Yet this gigantic force was not the effect of trick and pedals, but that of legitimate practice. "The truth of his touch," said JOAH BATES, "is wonderful." Every finger seemed to possess equal power, and "in the very torrent, tempest, and whirlwind of his passion, he acquired and begot a temperance that gave it smoothness." He kept his fingers so closely down to the keys, and arched so steadily, that in his utmost extensions, and amidst his loudest thunders, you seldom saw a nail—for having made the most scrupulous neatness the basis of his execution, all that he did was a finished picture; and in his extemporaneous play, his imagination was of that original and captivating kind, that his audience often looked on each other with significant astonishment, and remained open-mouthed and breathless for several seconds after the organ had ceased. Of this extraordinary spell we have the following testimony from CECIL, the head-minister of St. John's Chapel, Bedford-row—of which chapel the Doctor was then the organist.

"Admiration and feeling are very distinct from each other. Some music and oratory enchant and astonish, but they speak not to the heart. I have been overwhelmed by HANDEL's music; the Dettingen Te Deum is perhaps the greatest composition in the

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world, yet I never in my life heard HANDEL but I could think of something else at the same time. There is a kind of music that will not allow of this. DR. WORGAN has so touched the organ at St. John's, that I have been turning backward and forward over the prayer-book for the first lesson in Isaiah, and wondered that I could not find Isaiah there! The musician and the orator fall short of the full power of their science, if the hearer is left in possession of himself."—*Cecil's Remains*.

Of the Doctor's performance on the harpsichord, the following anecdote is told by an eye-witness of the scene—an anecdote of the same cast as that related at page 115, and consequently flat or ludicrous in a northern latitude. We venture it however.

Soon after* MANZOLI, the singer, had arrived in England, he was invited to a musical meeting, where several eminent performers displayed their powers at the harpsichord. MANZOLI listened to them with polite attention, and complimented them on their exertions. It so happened that DR. WORGAN, who was present, was the last person requested to go to the harpsichord. He had scarcely touched the instrument when MANZOLI, who sat by the fire at some distance, turned towards him with a look expressive of surprise and delight. As the Doctor proceeded in his performance, the Italian drew nearer and nearer the harpsichord; and at length, unable to repress his feelings, threw himself into the enchanter's arms. Such was the fascination of those powers, which, like the dramatic painting of KEAN or GARRICK, or the eloquence of a BURKE, CICERO, or DEMOSTHENES, fade into feeble tradition and vanish.

But his higher, his creative powers, that merely flashed and disappeared, it is difficult to describe, either effectively or intelligibly—for who can be interested in the characters of forgotten or unpublished compositions? The envious will report, and be readily credited, that he who had retired from the public, and composed for himself and his halo, is an extinguished meteor, that merely merits a casual paragraph in the page of history. The school-boy will tell us that

> Paulum sepultæ distat inertiæ
> Celata virtus.

But a slight acquaintance with secular politics will trace the failure of transcendant abilities to more venial errors than those of a BURNS or a DERMODY: even supposing the absence of professional competition and alienated patronage in the intricate game of terrestrial tactics, an enthusiastic abstraction from the aphorisms of peculation, is an ordinary oversight in the moves of genius and science; but justice is not to be withheld from neglected merit because judges may be incredulous or inattentive. Facts are invincible, and demonstration irrefutable; and the merits of DR. WORGAN as a composer rest on the resistless evidence of documents now indeed latent,

* A proper estimate of MANZOLI's admiration may be formed by referring to DR. BURNEY's memoir of that captivating singer.—*History of Music, vol. 4, page* 484.

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but fully prepared to prove how little is known of that which actually is a national loss. Human praise or blame indeed is but air, and a name for posterity, the lightest of all vanities. NERO has it as well as VESPASIAN, and MOORE's Almanack sails down the stream of time with NEWTON's Principia. The "mens conscia recti" is often honoured by the curses, and injured by the approbation of mankind. DR. WORGAN deserved well of the public by parting with its applause, and better and better as he retired from the temple of fame; for the noblest effusions of his genius, like the domestic virtues, were privately admired and publicly overlooked. The singularity of this injustice is not that neglected merit is uncommon, for the case is a truism, but that his best works are not only buried alive, but never yet experienced the publicity of "a little day."

The versatility of his genius enabled him to work successfully on any model he chose to select; and if he must be called an imitator, his imitations were as those of POPE; the amalgamation of classic genius wih native ore equally precious.

PALESTRINA, CORELLI, HANDEL, GEMINIANI, PURCELL, SCARLATTI, SCHOBERT, ARNE, HAYDN, and many other musical classics, are vividly reflected in his own capacious mirror, while a rich vein of originality distinguishes him from his models, and from every other composer, antient or modern. Yet this universalist has been stigmatized as a bigot, and ignorantly confounded with the servum pecus, for no other reason than because, like VIRGIL, DRYDEN, POPE, and other immortals, he "drank deep at the Pierian spring," and impregnated a fine specimen of indigenous fruit with classic flavour. But let us approach the tree, and examine the qualities of British produce, yet untasted by the public.

"Nihil est quod non tetigit, et nihil tetigit quod non ornavit." He gathered honey from every flower on classic ground, and excelled in vocal and instrumental composition.

He loved to thread the labyrinth of artificial composition, yet nature acknowledged him for her own, and gifted him with the generative power of that simplicity which books and tutors cannot give. That his mind's eye turned frequently to the antients cannot be denied, and it is not improbable that his youthful intimacy with poor COLLINS inspired the couplet—

"Arise as in that elder time!
Warm, energetic, chaste, sublime."

Ode on the Passions.

A complete catalogue of DR. WORGAN's unpublished works, especially if it were descriptive or analytical, would be a pamphlet uninteresting to "the general," and to the few, exhibiting a sombre picture of unrewarded industry. We will "order these things better;" and having classified his compositions, we will select the titles of those collective works, and then of the "disjecta membra," that may be produced as proper tests of his creative powers.

His unpublished works consist of oratorios, anthems, odes, a serenata, instrumental accompaniments to the 100th psalm, concertos, pieces and voluntaries, harpsichord sonatas and sonatinas, part of an Italian oratorio, symphonies, a trio, and a quartett for instruments, a

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collection of vocal harmony, songs Italian and English, cantatas, and a Treatise on Musical Composition, not quite finished. The appropriate specimens of his collective works are these.—We name but one of each.

The Chief of Maon—an oratorio.
Gioas—part of an Italian oratorio.
The Lord is my light—an anthem.
An Ode on the Rebellion in 1745.
A dialogue between the soul, riches, fame, and pleasure—a serenata.

The proposed selections from his single compositions are these :—

An organ concerto in D minor.
A harpsichord concerto, his last composition (published.)
A quartett for two violins, a tenor, and violoncello.
A symphony in D.
Introduction and fugue—a voluntary, in D.
The 100th psalm, with instrumental accompaniments.
The last chorus in the Chief of Maon.
The Lord is my light—an air for a base voice.
Earth shall dissolve—air for a soprano.
O let the nations—ditto for a bravura.
Ah che ho da vivere—air for a soprano.
Insolito valore—air for a tenor.
Lieta regna—a chorus.
Give the Lord the honour due—a duet for two countertenors.
Who shall ascend—a vocal trio.
How calm the evening—a madrigal for four voices.
Fill this house with glory—a vocal quintetto, followed by a descriptive symphony, and performed at the opening of Ely Cathedral.

The treatise is modeled on those of Martini and Feux, but beaming with the lustre of an original mind. This work alone, properly modified, would be a ray of national glory, and an essential classic in the library of a British academy.

Such are the specimens of classic ore from an untried mine of compositions which are for the learned, for the unlearned, and for all ages—compositions that, published, would establish the fame of a rising genius, and do honour to a veteran. An adequate description of this list would fill many pages, to gratify that curiosity which unhappily is yet to be excited; but to publish the suffrage of acknowledged merit is a mere act of justice. We have twice recorded the tributary offerings of Battishill, and have now to add a third. When this eminent musician was shewn the Doctor's accompaniments to the 100th psalm, he regarded them for some time with silent admiration, and then said—"Well I always thought highly of Worgan, but I did not think him capable of this : why this is equal to his master, Geminiani."

Enough has now been told of latent worth to enable any powerful, intelligent, and patriotic patron to weigh these documents in the scales of equity; and consequently to render the subject of these

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memoirs an act of posthumous justice, which, however useless to the man, would be honourable; and, as we suppose, this MÆCENAS to be an Englishman equally honourable to himself, his countryman, and his country.

All this eulogy, however, it will be said, is palpably the tribute of friendship, or of a still purer sentiment (if such there be,) and must be admitted "cum grano salis" at least. Granted; but let not a faithful portrait of neglected merit be mistaken for the delineation of a hero, or "faultless monster;" nor eulogy, sufficiently authenticated, be misrepresented as the nocuous officiousness of injudicious friendship. The sun without spots is "nimium lubricus aspici." Let us then relieve and assist the mental vision with an auxiliary veil. The shades that diversified what DR. CALLCOTT terms the "rhetorical" proficiency of DR. WORGAN, were the common imperfections of humanity, and sometimes the effects of design; "for," said the DOCTOR, "we should not always be riding the great horse;" nor, as it may be supposed was he always in the humour for his Pegasus. Hence curiosity was frequently disappointed; and those who heard him but once or twice, were often surprised at his celebrity. At other times his imagination did not always wait upon his judgment," but rambled on the wilds of whim and bizarrerie; and there were not wanting those, who viewed his insect-blemishes with a microscope; but his excellences with an inverted telescope. But the descendants of Midas are yet numerous. Zoilus and Dennis are wandering jews; and "the blatant beast" is yet abroad. Many who could not deny the excellence of DR. WORGAN as a performer, yet would have it that he was no composer; and in truth, if genius and science cannot contrive to surmount the opposition of empirical competition, their claims will never be publicly acknowledged; but in the words of FOOTE, "where are the OXFORDS, the HALIFAXES, the great protectors and patrons of the liberal arts?" Packs of blockheads will follow a fox, but who will save a CHATTERTON from laudanum? DR. WORGAN was no composer, and POPE was no poet. "GARTH did not write his own Dispensary," and JOHNSON was not a learned man.

"On eagle's wings immortal scandals fly,
While humble virtues are but born and die."

To be sure "*de non apparentibus et non existentibus eadem est ratio.*" It must be acknowledged that so little is known of DR. WORGAN's compositions, that to the public he is indeed no composer now, whatever he might have been; though enough of his compositions are published to annihilate the literality of the assertion: yet while every eminent composer, even though an Englishman, has had fair play; while PURCELL, BOYCE, and ARNE, cum multis aliis, have put in for immortality and gained the prize, the subject of these memoirs has been dismissed with blanks and petty prizes. But his faults—his faults—exclaims impatient envy. What are they? Had he none? To this it might be replied—his merits—his merits—first let them be fairly scanned. Great men, says ROCHEFAUCAULT, have great faults, and the composer in question verifies the aphorism—for great indeed are those faults that obstruct the justice every

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man owes himself. We may however pass over the lapses common to every author who writes "currente calamo;" but an adoration of the antients, too great a partiality to the recherchès, a tendency to affectation, the occasional substitution, in common with PURCELL and HANDEL, of imitation for expression as AVISON remarks, and a total inattention to public opinion, precluded the possibility of his attaining popularity, but through the medium of well judged and well executed selections from his works. To these drawbacks may be added the unfortunate want of a regular education, which, in his vocal compositions, appeared in erroneous accentuation, and incongruous connection of exquisite notes with doggrel, or a solfeggio-subserviency of words to notes; and an indifferent or malign eye would reckon among his errors, throngs of notes, evidently mere exercises in composition. His unhappy want of education too, impeded his access to ears polite, and often exposed him to the ridicule of those brainless and heartless coxcombs, who had nothing but the meanest effects of birch to recommend them.

As DR. WORGAN was decidedly a composer of the old school, it may not be amiss here to animadvert on an expression commonly applied to the antients, by those oracles whose mouths are filled with "wise saws and modern instances." It is usual with these hypercritics to "damn with faint praise" an antient composer, by saying, "Aye, it was very well for the time when it was composed, but it would not do now." "Excellent critic," to whom the adage relative to music and ladies' ages is an orthodox aphorism, and who considers old music and old almanacks as equivalent. "O shame! where is thy blush?" Will the philharmonist, will the professor, graze with the vulgar herd, and speak profanely of CORELLI, the father of harmonists, and of PURCELL and HANDEL, the Shakspeare and Milton of music? Did your idols, HAYDN and MOZART, stoop to such blasphemy? Did they dishonour their art? A homogeneous question.—HANDEL they revered. Had they not, never would they have risen above the level of their foolish admirers.

If music indeed want the stamina of literature, in the name of common sense keep her in the nursery, and let us hear no more of her; but let us not affront the art by calling him a lover of music, who degrades her to a prostitute—making her the mere plaything of a wanton hour, or the bubble of aristocracy; the froth of fatuity, or the fuel of avarice. But the diamond is incorruptible, and the Messiah as perennial as Paradise Lost. Language and style indeed are chamelions. Improvement is essentially progressive, and words and notes exemplify the vanity of human labour and the futility of fame. This no one acknowledged more readily than the subject of these memoirs. His partiality to the antients was not the narrowness of pedantry, but the venial result of early impressions. The variety of his models has already been partly shewn, and he spoke with animated approbation of the progressive potency of ALESSANDRO SCARLATTI, who lived to change his style sixteen times. Of his own proficiency in composition he said, "I have the talent, and should not let it rest. The antients have done much, and perhaps I have added a little to the stock." In illustrating this, he often

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quoted the Spanish proverb, "A giant sees far, but a dwarf on a giant's back sees farther still." Nor was he backward in acknowledging cotemporary merit, though in the following reply of his there is perhaps as much acid as oil. Being requested by a friend to part with a copy of his organ concertos, performed at Vauxhall Gardens, he declined it; but when promised that they should go no farther, he replied, "I have no fear of that, so far as depends on yourself, but you know not into what hands they may fall at a future time: they would now be thought too simple and easy." "They would not be found so," replied his friend. "That may be," said the Doctor, but people have now got into *what is called* execution, and they would be thought too familiar."

A comparison between the antients and moderns would not perhaps elicit any light very novel or very interesting; nor is the line between these classes very distinct. The works of Boyce and Arne, Abel and Stamitz, and even those of Haydn and Pleyel, are now fading into antiquity, and, to satisfy the modern ear, must be reduced to scanty selections. The cause is on the surface. The march of modulation alone, to which Haydn gave the word of command, has advanced beyond the practicability of retreat, and a revival of obsolete favouritism is impossible. The termination of poor Purcell's brief existence doubtless ended a progress of improvement, that would have led to a total alteration of his style. Handel would in any age have reached the height he gained, but he would not have been now what he was when he flourished. Dr. Worgan's concertos, of which happily there are extant 19 complete scores, collectively indicate a mind intent upon the gradual or sudden changes of style, from antique Blow, to the quickly fashionable Arne, and although, when he retired from the public, his muse was independent, and habitually retrospective; yet occasionally he looked out upon the "musical republic," and acknowledged the cotemporary merits of Haydn and Pleyel, but foretold their transient reign, for they were then the William and Mary of the musical state—and once, when he was visited by the universally inquisitive and indefatigable Callcott, he said, when the latter left him, "That is a young man of uncommon merit."

Notwithstanding his established predilection, or prejudice, as many would have it, in favour of the antients, an attentive student of his works may trace modern colouring in several of his latter productions. Of this the above-mentioned harpsichord-concerto, his last publication, is a sufficient proof; and the ear must be extremely modernized and fastidious that would dislike that composition even now.

But every one who has rivals and admirers has two characters. The *modest* Carter, in a pamphlet that was at once a puff on himself and a squib thrown at the profession, ridiculed the Doctor, and caricatured him as a crazed enthusiast; and Paxton said of him, "that his early compositions were pleasing, but that having unfortunately got hold of a Spanish Treatise on Music, he became abstruse and unintelligible." Before we make any observation on this forgotten pasquinade and sage critique, it will be gathering an his-

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torical flower, to be a little more explicit on the Spanish Treatise alluded to by PAXTON. It is in reality a valuable work, entitled El Porque de la Musica, written by ANDREAS LORENTE, and purchased by DR. WORGAN of his master GEMINIANI. Fortunately it is yet in the family, and it may be, was the primum mobile of the Doctor's own treatise. Its value is thus attested by SIR JOHN HAWKINS:—"ANDREAS LORENTE, of Alcala, organist of the principal church there, published in the year 1763, a work in folio in the Spanish language, entitled El Porque de la Musica, in four books; the first containing the elements of plain song—the second treating of consonance and the cantus mensurabilis—the third of counterpoint—and the fourth of the composition of music. *This book, af which the late MR. GEMINIANI said it had not its fellow in any of the modern languages*, is questionless a very learned work: *it is in truth a musical institute, and may be said to contain all that is necessary for a practical composer to know.*" Vol. 4, page 265.

We return to the formidable strictures of MESSRS. CARTER and PAXTON, lest they should be utterly forgotten. A shadow of truth is often the foundation of satire and criticism, or rather of libel and hypercriticism; vented in the spirit of "honest Iago," who says "Lady, I am nothing if not critical." But these arrows are generally shot by malignant Lilliputians, to whom enthusiasm is of course madness, and learning pedantry. This inevitable tax on eminence reminds us of a latent epigram.

"Rail fools at worth! for heav'ns sake be not dumb!
"For thus to light will rising merit come;
"Thus insect bloom detects the ripening plum."

The lampoon of CARTER may return to oblivion; but luckily for envy, the stricture of PAXTON has a tinge of truth, which has done its worst in the noble conspiracy to obliterate intolerable merit. The grounds of this readily credited critique may be perceived in these pages; but the best reply to this imputation of progressive pedantry, would be a publication of the Doctor's latest works.

The organ is a compact band of wind instruments, with additional powers; and when admirably constructed, makes a sublime approach to vocal superiority, and an immediate appeal to the highest character of musical sensibility. He that excels, therefore, on this instrument, is placed unanimously by the suffrages of every candid professor, at the summit of all the rhetorical excellence of the art. At this elevated post DR. WORGAN presided, an eagle over falcons; but as the genus of his transcendancy in this region of the art is now honoured but by a small minority, and as organs are now given to children, beggars, and the friends of churchwardens, we may close this account of DR. WORGAN's performances when he was "in the vein," by adding that it was an admirable disposal of light and shade; not a puerile show of single stops, nor a continuous ramble of Garagantuan chords; but a perpetual excitement of intense interest in the bosom of the taste, that is an honour to human nature; so that, as it was related of HANDEL, he was the worst organist in the world for playing a congregation *out* of church.

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But even in his time the manly taste that HANDEL planted was decaying. Modulation indeed was gaining ground, but the sane and delicate perception of chaste and intellectual counterpoint was intercepted by swarms of ephemerides, of which a continual succession has ever since amused the fashionable majority—the maudlin multitude of great and little children. The declining state of the organ at DR. WORGAN's decease, appears in the following statistic:—Of four candidates for one of his organs, the best player had not a vote—the second best had two—the third had a flattering number; and the worst won the victory. If it be said that such a state of things was ever common in all ages, it yet must be allowed that no reformation in this respect was visible at this period.

It remains to put a finishing stroke to the delineation of DR. WORGAN, in the character of a composer, and truly "finis coronat opus;" for in this great point even HANDEL was his inferior: we allude to the Doctor's freedom from plagiarism. He borrowed from nobody, not even from himself, intentionally; though doubtless, in several of his compositions, the same humour or cast of thought may be discovered. Conscious of his resources and versatile momentum, he disdained the sterile shifts of ordinary caterers for the public, and carried to the grave a conception unimpaired by sensibility or the stone. For the distinction between plagiarism and classical modelling, embellishment, or quotation, the reader is referred to the letter of Justus, in the fifteenth number of the Quarterly Musical Magazine and Review. Of such appropriations in the compositions of DR. WORGAN there are numerous examples, and in this respect he may be paralleled with POPE, for the poet and the musician reciprocate unfading lustre with antient luminaries. Of this there is a striking example in *The Chief of Maon*. The subject is this. David and his army are wandering in the wilderness of Paran, and oppressed with fatigue and hunger, are refused relief by Nabal, the Chief of Maon. Upon this David addresses his army, who reply in a chorus, happily founded on "*The oracle for war declares*," but the basis is merely a brief quotation; the superstructure is magnificent. Yet throughout his works no similar freedom with any composer is to be found. In a word, he is a sound and original classic, a pillar of his art, an honour to his country, and the victim of unjust neglect.

As DR. WORGAN was the founder of a sect or school, of which some worthy and eminent pupils yet remain, it would be a manifest act of injustice to pass over his didactic labours, and be silent on this third branch of his art, in which, as in the other two, he was eminent and original. His son-in-law, SIR WILLIAM PARSONS, often acknowledged that he had, in certain points of the science, learned more from the Doctor than any other master.

The Worganian school, however, was probably never numerous for its discipline demanded an intellectual vigour not commonly found; and a finished kind of performance, the delicacy of which few perceived. Arched fingers, closely and constantly down to the keys, will give power and truth of touch; but the million love noise, and call it energy. Jumping fingers, with all the nails in sight, plenty of pedal, and invisible velocity, are too much for nature,

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science, pathos, and chastity of taste; and the counterpoint of PALESTRINA, MARCELLO, HANDEL, CORELLI, and GEMINIANI, yield to the incessant scramble up and down additional, and extra-additional keys, and egnimatical modulation,

" Weaving cobwebs fit for skull
That's empty when the moon is full."

In brief, the piano forte has not only obliterated the harpsichord, but the organ too. All insects are attracted by the brilliancy of modern composition; but the rainbow of to-day is but a transient offspring of the ancient sun; and should a taste for ancient music become totally extinct, the rest would be " but leather and prunella."—Yet as a worthy pupil of the Worganian school remarked, a modern executioner would find " something knotty" in the concertos and sonatas of DR. WORGAN; and indeed successive changes of style are generally but the changes of one set of difficulties for another. A finished performer may indeed deceive the majority of his hearers by an imposing appearance of executing most compositions, antient or modern, at sight; but much of what is called playing at sight, is in fact, composing; and no modest proficient, were he to play only to professors, would chuse to play at sight any meritorious composition, expressly intended for the instrument on which he was playing.

The following well attested anecdote is equally creditable to the founder of the school we are describing, and MR. JARVIS, an eminent pupil in that school; and master of MR. GROOMBRIDGE, the organist of St. Stephen's, Coleman-street, and St. John's, Hackney, and master of the late MR. RUSSELL, organist of the Foundling Hospital.*

MR. JARVIS was blind, but his " mind's eye" led him to an intellectual fount, and the extraordinary playing of DR. WORGAN determined him *inter sylvas Academi quærere verum*. The Doctor had never before instructed the blind, and was naturally rather averse from the undertaking; but when he heard MR. JARVIS play, he resolved to try the experiment; and said MR. J. " I thought my performance was not despicable," yet how great was my astonishment and mortification when the Doctor said to me, " Sir, you do very well, but you have been wrongly taught, and if you come to me you must begin your practice all over again." " Accordingly," added MR. J. " he began with me as if I had been a child, making me play my five notes up and down, and saying—there, Sir, you must work much in that way before we proceed any farther." The master-

* It is pleasant to rectify an error that misplaces the " honour due" to mental labour. Among the MSS. of MR. RUSSELL are several scores of HANDEL adapted for the organ, as it should seem by MR. R. but really by MR. GROOMBRIDGE; and there are also two fugues of RUSSELL's, the subjects of which are by DR. WORGAN.—Yet a subject from HAYDN MR. R. has thought proper to acknowledge. Such are the privileges of plagiarism! HAYDN was a foreigner, his name up, and the composition made free with, published. DR. W. was an Englishman, his name down, and the compositions encroached upon, unpublished.

pupil went away in dudgeon, but wisely determining not to lose the benefit of instruction by neglect, adhered strictly to the Doctor's injunctions. He had not done so long before he exclaimed, "The Doctor's right, and I have been practising in a wrong way all my life." This conviction was followed by immediate reformation—the master and pupil were soon satisfied with each other, and JARVIS became a distinguished ornament to a school which no such pupil ever deserted.

But other masters, as well as pupils, were less assiduous and less reasonable. Provincial organists, during the vacations, flocked to hear the Doctor, and astonished at his powers, frequently applied to him for instruction. "They come to me," said he, "for a few lessons, in which they require me to do for them what has cost me the labour of forty years." Can we be surprised at the frequent unreasonableness of amateurs and their friends, when we find the same weakness in these "masters of scholars." But DR. WORGAN was a master of masters, and knew the profession well. He knew that it abounded with those, who having been drilled to the service, and possessing no other natural endowments than a good ear, and perhaps hardly that, became unavoidably involved in crotchets and quavers; and thought of them but as a means of subsistence or peculation.—Yet many of these become fashionable masters. "These gentlemen, "said the Doctor, "dress well, bow politely, pocket the money, and music is their very humble servant; but I am music's very humble servant."—Of this remark the most liberal professors will acknowledge the justness.

He that kindles enthusiasm must have something extraordinary in his composition; and although the sallies of Dr. W.'s followers may be ludicrous to the rest of the world, as mental pictures, they are not uninteresting to the philosopher. In relation to the subject of these memoirs, many of these ebullitions might be recorded, and some of them not a little extravagant. Many will smile when they read of a Worganian exclaiming, "There was but one DR. WORGAN, and one SIR ISAAC NEWTON." Yet he whose playing BATTISHILL preferred to HANDEL'S, and of which we believe a living professor of eminence thinks as highly, such a favourite of the art could not exist in a lukewarm atmosphere; and the musical world must know more of him as a composer, before it can justly appreciate the enthusiasm he excited: yet let not expectation rise to be disappointed. He that would listen to the redeemed effusions of a forgotten ancient, must prepare for simplicity, pathos, and sublimity; for modulation, sometimes parsimonious, and never extravagant; for counterpoint, fugue, and intellectual combinations of responsive melody, and in short, for the reverse of the medal he is accustomed to admire: and in charity to the composer and themselves, let those who are perfectly satisfied with the style of composition now in vogue, make no enquiries about the MSS. of DR. WORGAN.

Notwithstanding the diversities of style that distinguish one musical era from another, the principles of composition are sufficiently permanent to establish an adamantine body of musical classics. There is a vital principle in melody and harmony, that pervades every

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classic style, and is immortal. Of these the best specimens might be embodied in a musical library, and performed in regular succession, without the childish and exclusive preference of popular favourites. It is rational to suppose that concerts thus conducted, would be eventually attractive; for by supplying that variety so generally sought, and by not being made difficult of access, they would operate very favourably on public taste, by tending to prevent its contraction and degeneracy. The principal obstacles to so desirable an establishment are the ignorance and indifference of patrons; the illiberality of conductors, and the idleness of performers, that build their ephemeral popularity on the iteration and reiteration of some half dozen songs. The musical world would be much indebted to a periodical work, of which each Number should be a single masterpiece of every classical composer. The difficulty would be in the selection, a difficulty which perhaps a consultation of Musical Doctors would not diminish. When a republication of *all* HANDEL's works was announced, DR. WORGAN observed, that neither HANDEL, nor any other great composer, would wish to see *all* his works republished. But in regard to such a publication, the subscribers are generally more desirous of having a complete, than a good collection; as if the value of a composer's works lay in their bulk: and even in selections the composers' credit is generally a secondary consideration; and popular favourites are multiplied from age to age. Hence the deplorable sepulture of the finest compositions, in sarcophagi never entered, but by the superior curiosity of good taste.—The compositions of few, if any of the musical classics, reflect the lights of other classics in greater lustre and variety, than those of DR. WORGAN; for in the works of most composers, there is principally the reflection of one mind, one age, or one school; but in the works of Dr. W. there is a happy epitome of the models he studied; and these were excellent and numerous; and although a posthumous publication of his manuscripts works might consist of selections, made with a due consideration of the age in which they rose from the grave; yet, as there is at present we believe, no indication of the world's approaching end, a work intended for all ages, ought certainly to accommodate the students, and facilitate the flight of rising genius.

The stature of DR. WORGAN was rather below the common standard, and somewhat squarely, but not awkwardly framed; his constitution was naturally sound, but gradually undermined by that dreadful malady the stone. His person was dark, handsome, and expressive; with a forehead shaped like MOZART's, and a profile much resembling that of GRAY.

The early part of the Doctor's life was embittered with unmerited misfortune, and the latter with corporeal torment. His morals were blameless, and his holy strains, like those of his immortal prototype, were the pure emanations of sincere devotion. Although his mind, like that of MOZART, was music's own; yet, a strong feature in his intellectual character, was indefatigable application. With an education merely musical, he struggled nobly with mountainous obstacles; and with the drudgery of HOOLE, translated the Latin of

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Fux, and the Spanish of Lorente; and his reading was almost wholly confined to the works of Ariosto, Tasso, and Metastasio, in their original language He entered on the musical mathematics, and studied Smith's Treatise; but did not proceed far; "for," said he, "I soon found it was not what I wanted." He was however a practical tuner, and in the outset of life made this acquisition partly a means of subsistence. But the want of education, a want now scarcely found in beggars, and an unskilfulness in the ways of men, a disadvantage now obviated in childhood, are deprivations which blind the accomplished water-flies that fit over the surface of things, and wholly occupied with effects, are totally ignorant of causes. The philosopher only knows how to estimate the mind, that toils to supply by unaided application, the distressing wants of early instruction. "But these inconveniences," it will be said, "might have been remedied by grammars, and masters; and, as when the Doctor could afford it he sent two of his children to Eton, it is evident that he knew the value of a regular education." But in his time grammars, and masters, and bye roads to science, were scarce and expensive commodities: and throughout life he never had a superfluity of leisure, ease, or money. But as the line between a want of education, and a contempt of letters, is perfectly distinct; so is that between a deviation from established forms, and an ignorance of the world or of human nature. The studious habits of Dr. W. were doubtless the chief obstacles to what is called success in life, yet it is not meant to be inferred that his habits were those of a Corneille, or a Fontaine. No; he knew the world, and the value of money. He knew that the credit due to his intrinsic merits would be only known to the discerning minority; and that even among these, indolence, coldness, avarice, and selfishness, were too predominant to rescue mere merit from obscurity and indigence: but he knew that a proper respect for himself, and a due attention to economy constituted the solid foundation of that general esteem, which the many bestow on houses, horses, carriages, furniture, and "all the pomps and vanities" which people worship six days in the week, and meet to renounce on the seventh. Yet he certainly wanted that cunning which contrives to humour the world, and make the most of it; so that in the decline of life, when his dreadful malady anticipated old age; and consequently lessened his means of winning the good opinion of pigmies, he necessarily curtailed his establishment; and to secure his independence and integrity, sunk into oblivion.

He exhibited something of the "Bracebridge" formality and propensities, even in London; where he constantly dedicated Christmas and the twelfth days to family festivity. He associated little with his profession, but was easily accessible, and liberally communicative to any one who applied to him for information on musical topics. His patience indeed was not always proof against dullness, inattention, idleness, and ill-temper; but he was the warm friend of aspiring and industrious talent, and totally destitute of professional jealousy. Even in the latest part of his life, when his temper was frequently ruffled by the attacks of his excruciating complaint, a young lady was happy to receive his instructions, admired his patience, and wept

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bitterly when he died. "People," said a grateful professor, "called him proud, but I ever found him uniformly kind and communicative."

The increasing paroxysms of his disorder determined him at length to undergo a surgical operation in his sixty-sixth year, which he endured with heroic fortitude; but it failed in the object, though eventually it terminated all his worldly sufferings. He was buried at the church of St. Mary Axe, opposite the left side of the communion table, as approached it from the aisle. At his funeral the church was crowded with respectful parishioners, and mournful spectators. As the body entered the church, Mr. Charles Wesley, one of his favourite pupils, played the Dead March in Saul on the organ; and the instrument, which in the Doctor's had fascinated thousands, thundered forth a volley, as its unconscious master descended into the grave. Such was the flitting scene that honoured his remains, and vanished: and now,

"Not a stone
Tells where he lies."

Dr. Worgan married three times. By his first wife he had nine children, of whom three sons and two daughters are now living. By his second wife he had two sons, of whom one is living. By his third wife, who was a widow when he married her, he had no offspring. This lady survived him, but is now dead, and has left two daughters by her former husband.

As the residences of Milton and Johnson have been recorded, perhaps the mention of Dr. W.'s will be forgiven. Till a few years before his death, he had enjoyed the alternation of town and country. His first residence in town on record was at No. 7 in Milman Street, Bedford Row: his next, at No. 40, Rathbone Place; and his last, where he died, at No. 22, Gower Street, now No. 65, and the residence of Mr. Bannister the comedian. His first and favourite country house was on Richmond Hill; his second was at No. 2, on Richmond Green. Of his favourite residence, it may not be amiss to relate a few particulars, illustrative of the owner's taste.

The house on Richmond Hill was merely an enlargement of two cottages. It was therefore rather irregularly built, and stood centrically, on the southern side of the hill; but when you arrived at the foot of the hill, from the town, its picturesque appearance rivetted the attention. It was faced with white stucco, and surrounded by a profusion of red roses, that dropped into the parlour windows; except on the left side of the front door, which was completely covered with jessamine. Fronting the door was a gravelled path between two small grass-plots; and leading to a little wooden bridge, ornamented with green and white rails; while a chevaux de frise of the same colours, fenced the grass plots, and reached high hedges of quickset, wild rose, and woodbine, that enclosed two small gardens; one on each side of the house. The bridge was fastened to a fine walnut-tree, under the shade of which the family often took their tea, and gazed on the streamers that waved on the Thames beneath, while music swelled, and died away on the breathless air of a glowing evening, illumined by golden gleams, darting through the dark foliage

of the towering elms, and glimmering through the graceful poplars that still decorate the foot of Richmond Hill, which rises from West to East. The upper, or eastward garden, was terminated by a fruit-wall, that also bounded the neighbouring garden, which rose to the house it belonged to, on the top of the hill. At the corner of this wall, and nearly parallel with the house, was an arbour, clothed with honeysuckle; from which the eye, wandering over the two gardens, rested on the Thames, and Twickenham meadows. The lower garden was bounded by a thick hedge; and a walk, enclosed with lattice work, interwoven with espaliers, and terminated on the southern side by a green mount, propped with a fine elm, and crowned with a seat, overlooking the slated tops of stables beneath; a kitchen garden, the meadows, and the Thames. Before the house was a wild common, since inclosed; up which ascended a road, that approached and turned off to the house. This road led up to the well-known terrace on the hill. Behind the house was a continuation of the common, still uncultivated, and bounded by a pendent wood, rising from Petersham to the Park gate. The songsters in this wood caused the Doctor to give his residence the fanciful name of Nightingale Lodge. In his withdrawing-room a glass reflected the meadows, and the Thames, winding and expanding towards Pope's villa, that closed the beautiful scene, which was variegated with glades, fine seats, vistas, and groves. In this room the Doctor penned many of his finest compositions, and there conceived them, or on the terrace; his favourite, and almost only promenade. Of the rich scene commanded by the terrace a description is needless; and from this enchanting spot, Nightingale Lodge was an object never overlooked; but it has been *improved*. The public eye has been excluded by aristocratic walls, over which the scarcely visible chimnies, remind us of Hamlet's exclamation:

"To a nunnery, to a nunnery go."

The genius that earned immortality could not ensure the mulberry of Shakespear, nor the mansion of Pope, from profanation.

There are those to whom the foregoing description will appear very trivial; and there are those to whom description would be intolerable, even from the pen of a Rousseau: but if we apologize to all who may find exceptionable passages in this essay, we shall fall upon Scylla. But we now place our painting in the forum, earnestly enjoining every spectator, to fix his mark of approbation, without scruple, wherever he—or she—thinks our attempts have been happy. Valete.

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TO THE EDITOR.

ELEMENTS OF VOCAL SCIENCE.

CHAPTER 7.

ON THE INTELLECTUAL CULTIVATION NECESSARY TO A SINGER.

MIND is the directing principle in art. To sing with effect, is, to employ the combined arts of poetry and music in moving the passions* and affections of the hearer, through the agency of the voice.

As for the actor, all the ground work is laid for the singer by the poet and the composer; and as in the case of the actor, it is chiefly necessary that the singer should be able to seize the conceptions of his author, and demonstrate them by the subtlest and most refined employment of the technical means his art affords. This implies a fine sensibility, a knowledge of the theory of the passions, and their workings—a power of self-excitation, and taste and judgment in the application of the advantages he enjoys from nature and cultivation. To raise these faculties to their highest perfection is the capital object in training the mind of a singer, and to this end I conceive three grand principles are chiefly to be regarded.

1st. To excite, to warm, to feed, and to cherish the fine apprehension that enters into the most delicate conceptions, with a sensibility equally delicate.

2d. To nurture the bold enthusiasm that dares to give way to imagination in expression; and lastly, to cultivate and mature that

* LORD KAIMES, in his Elements of Criticism, says, "an internal motion or agitation of the mind, when it passes away without desire, is denominated *an emotion;* when desire follows the motion or agitation, it is denominated *a passion.*" It is common to use the word passion, as applied to the effects of the arts. In their direct operation, however, they excite emotion only in the mind, for it rarely happens that any consequent desire or action occurs. The drum or trumpet in battle are accessories, not principals; they accord only with the present temper of soldiers. Music therefore can never be said to be a sole cause. It serves to awaken dormant feelings, and to re-excite associations of scenes that are passed—to call up ideas which have been acquired, and which bestow the kind and degree of pleasure peculiar to each of these objects.

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judgment which men call taste, and by which we are taught to understand the various elements of expression, and to apply them in the best manner.

There are two ways of arriving at the knowledge of the workings of the passions, as moved by the arts—the one is by the study of the principles which govern the mind, and by a critical comparison of those principles with their illustrations. The other is by making ourselves acquainted with the fine arts through their effects, without deeply considering causes. The tendency of the first course is perhaps to cool the sensibility, while the judgment is chastened and made austere; that of the second, to render the feelings more sensible, and to gain the knowledge sought, by the aid of experience instead of reason. He who pursues the former plan will understand by induction and inference, that certain causes will infallibly lead to certain effects; he who pursues the latter will, by his own mere sensations, ascertain the same fact. The one process forms the critic, the other the artist.

The mind is engaged during the same period in the formation and acquirement of the technical means, and in the application of those means. These operations have a reciprocating power of improvement, for in the search after the attainment of technical accomplishments, the student frequently gains lights as to the various occasions when they may be used, which would never have occurred to him but through such an agency; while on the other hand the endeavour to find out how he may best express certain sentiments, not less frequently directs him to sources of power, purely intellectual, to which he would never otherwise have been led.

In training the mind of a singer it is never to be forgotten that the imagination is the reigning faculty. The theory of the passions, as illustrated in the fine arts, is a beautiful study, and is in so far necessary as it may give the enquirer a general notion of the laws which govern the mind, but it ought by no means to be pursued into its minuter details. I should recommend the perusal of such works as Burke on the Sublime and Beautiful, Lord Kaimes' Elements of Criticism, and Alison on Taste, as laying open the springs by which the intellect works.* But the principal study of a singer should

* "In poetry, in painting, in eloquence, and in all the other fine arts, our success depends on the skill with which we are able to adapt the efforts of our

be the productions of the imagination, poetry, plays, and novels, paintings and sculpture, such works indeed as may render him the creature of feeling. Cicero's often-quoted remark *si vis me flere, primum est flendum tibi*,* applies strictly to a singer. He must himself feel in order to make others feel. Much of the whole effect proceeds from sympathy,† and as those authors produce the most vivid descriptions, who give the most unlimited way to their sensations while they recall or imagine the scenes they picture, so that actor or singer awakens the liveliest apprehension in the hearer of the passions he imitates, by indulging his own feelings to their utmost range. Indeed a rapid power of self-excitation (which is yielding to the most sudden impulses of an acute sensibility) is one of the powers most necessary to both.

A singer must possess a power of calling up instantaneously the passion which he purposes to express. He must therefore accustom himself to give immediate way to his feelings, to restrain them by no false delicacies, and to associate as far as possible the sentiments and the action, that the one may excite the other. It is in truth only from a defect in this power of self-irritation, when a performer rises in excellence, after having sung one or two songs, although not unfrequently we derive much pleasure from hearing one thus warmed, as it were, who would afford us small satisfaction in a first effort. It has long been a subject of dispute, whether actors do or do not feel the passion they represent, and various anecdotes have been introduced to prove that an actor has "in the very cunning of the scene" given some proofs of mental abstraction,‡ sufficient to fasten upon him the charge of substituting art for passion. The fact is that ac-

genius to the human frame, and it is only on a philosophical analysis of the mind that a solid foundation can be laid for their farther improvement."—*Stewart's Philosophy of the Human Mind. Introduction, part* 22, *sect.* 2.

* If you wish me to weep, you yourself must first weep.

† This is the reasoning of Dr. Adam Smith. See his *Theory of Moral Sentiments.*

‡ It is related of Garrick that he once engaged for a bet to make a gentleman shed tears in spite of any effort to avoid it, and allowing him to stand behind the scenes, a situation which seemed to go far towards diminishing the effect of the delusion of the place; Garrick only required that his friend should be attentive. The play was King Lear, and in the scene where Lear brought on the dead body of Cordelia, Garrick saw the tears flowing down his friend's cheeks apace, when contriving an occasion to go to the side scene he said, loud enough for the weeper to hear, "I told you how it would be," and then returned to his phrenzied performance.

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tors, from habit, can instantly call up or lay aside the passion as readily as the means by which it is expressed. To prove this let any one assume the gestures of any violent affection, and he will as immediately perceive that his mind is in a degree possessed with the sentiment his body represents.

The direct operations of our faculty of hearing and of our sympathy are the primary effects we experience from music, but these effects are enlarged to an indefinite extent by the power of association, & although men differ widely in their natural perception of the pleasure of sounds, perhaps it may be fairly said, that the moment cultivation begins the original disposition of nature ceases. An untaught hearer receives satisfaction from the rudest efforts of the art, and so long as the mind remains in the same state, the ear continues to be gratified with the same exertions of the same power. Thus we perceive in the lower classes and in those fixed to one sphere of life, an uniform fondness for the same tunes, sung or played exactly in the same manner. Their associations are confined to two: the one arising from the sentiment of the song itself, and the other from the place and circumstances under which it is and has been heard.

Upon well educated persons the effects of association are various and extensive, so various indeed, that they lay open sources of pleasure which it is impossible to trace. It should seem that in those who enjoy opportunities of examining the principles of the art, and of hearing its perfection from different masters, the original faculty of nature though not wholly suspended, is at least rendered, comparatively speaking, so diminutive and so weak, that the delight they take in music appears to be derived entirely from association. It must then be admitted, that in proportion to the number of acquired ideas, the means of power and pleasure will be multiplied. Akenside has some fine passages illustrative of these effects.

For when the different images of things,
By chance combin'd, have struck the attentive soul
With deeper impulse, or, connected long,
Have drawn her frequent eye; howe'er distinct
The external scenes, yet oft the ideas gain
From that conjunction an eternal tie,
And sympathy unbroken. Let the mind
Recall one partner of the various league,

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Immediate, lo! the firm confederates rise,
And each his former station straight resumes:
One movement governs the consenting throng,
And all at once with rosy pleasures shine,
Or all are sadden'd with the glooms of care.
Such is the secret union, when we feel
A song, a flower, a name, at once restore
Those long-connected scenes where first they mov'd
The attention: backward through her mazy walks
Guiding the wanton Fancy to her scope,
To temples, courts, or fields; with all the band
Of painted forms, of passions and designs
Attendant: whence, if pleasing in itself,
The prospect from that sweet accession gains
Redoubled influence o'er the listening mind.

Pleasures of Imagination.

The fine arts are analogous to each other in their means and in their ends.—They raise emotions by the operation of the senses; they must therefore reciprocally assist each other—that is to say, ideas raised by a poem* or a picture, representing the same scene,

* I would recommend to a singer the following experiment, and I rely confidently upon the satisfaction of any doubts entertained with respect to the power of association. Let him sing the air "*Softly purling*" at the end of "*Rolling in foaming billows*," or "*With verdure clad*," two purely but exquisitely descriptive songs, from HAYDN's *Creation*. Let him then read the following passages attentively, and afterwards repeat the song. I think he will not be insensible to the increased delight. If he can submit his performance before and after the reading to a sensible hearer, he may be able to examine and compare their mutual feelings and opinions.

——————Gradual sinks the breeze
Into a perfect calm; that not a breath
Is heard to quiver through the closing woods,
Or rustling turn the many twinkling leaves
Of aspin tall. Th' uncurling floods, diffus'd
In glassy breadth, seem through delusive lapse
Forgetful of their course. 'Tis silence all,
And pleasing expectation. Herds and flocks
Drop the dry sprig, and mute-imploring, eye
The falling verdure. Hush'd in short suspense,
The plumy people streak their wings with oil,
To throw the lucid moisture trickling off;
And wait th' approaching sign to strike, at once,
Into the general choir. Ev'n mountains, vales,
And forests seem impatient to demand
The promis'd sweetness. Man superior walks

will probably be recalled in the mind on hearing a song which turns upon the same subject and which represents the same images. If

Amid the glad creation, musing praise,
And looking lively gratitude. At last,
The clouds consign their treasures to the fields;
And, softly shaking on the dimpled pool
Prelusive drops, let all their moisture flow,
In large effusion, o'er the freshen'd world.
The stealing shower is scarce to patter heard,
By such as wander through the forest walks,
Beneath th' umbrageous multitude of leaves.
But who can hold the shade, while Heaven descends
In universal bounty, shedding herbs,
And fruits, and flowers, on Nature's ample lap?
Swift fancy fir'd anticipates their growth;
And, while the milky nutriment distils,
Beholds the kindling country colour round.
Thus all day long the full-distended clouds
Indulge their genial stores, and well-shower'd earth
Is deep-enrich'd with vegetable life;
Till, in the western sky, the downward Sun
Looks out, effulgent, from amid the flush
Of broken clouds, gay-shifting to his beam.
The rapid radiance instantaneous strikes
Th' illumin'd mountain, through the forest streams,
Shakes on the floods, and in a yellow mist,
Far smoking o'er th' interminable plain,
In twinkling myriads lights the dewy gems.
Moist, bright, and green, the landscape laughs around.
Full swell the woods; their very music wakes,
Mix'd in wild concert with the warbling brooks
Increas'd, the distant bleatings of the hills,
And hollow lows responsive from the vales,
Whence blending all the sweeten'd zephyr springs.
Meantime, refracted from yon eastern cloud,
Bestriding Earth, the grand ethereal bow
Shoots up immense; and every hue unfolds,
In fair proportion running from the red,
To where the violet fades into the sky.
Here, awful Newton, the dissolving clouds
Form, fronting on the Sun, thy showery prism,
And to the sage-instructed eye unfold
The various twine of light, by thee disclos'd
From the white mingling maze. Not so the boy;
He wondering views the bright enchantment bend,
Delightful, o'er the radiant fields, and runs
To catch the falling glory; but amaz'd
Beholds th' amusive arch before him fly,
Then vanish quite away. Still night succeeds,
A soften'd shade, and saturated earth
Awaits the morning-beam, to give to light,

the one bestowed pleasure, that pleasure will be renewed by the other, and although this effect be not perceived directly, it must be admitted to act indirectly by rendering our apprehension and our sensibility more acute. Works of imagination should then be almost the sole study of a singer. The cool calculations of reason should be left to others. Every thing which warms and refines should be sought out. Plays, poetry, and novels, painting and sculpture, I repeat, are the fountains to which he must apply; they exhibit the operations of nature in the state we most wish to view her; they teach us how to feel rather than to think; they increase, if they do not generate that acute and enthusiastic sensibility which enables us accurately to estimate and to understand by our own feelings the intentions of the composer and the true scope of the author: we learn the marks and the language of passion in all their gradations, and by experience and comparison we become able to embody, in the finest manner, what the musician and the poet have conceived. I venture to recommend novels and plays, (and the latter particularly in the representation) because I consider that delicacy of tact which is intimately connected with a knowledge and a just appreciation of fine manners, is to be acquired from no other sources so perfectly as from these. For even in elevated life, to which the difficulty of access is often an insuperable barrier, there are but too commonly drawbacks which lower the general notion. Really-good novels and plays finely acted present a perfect beau ideal,* and I imagine that nothing more conduces to heighten our

Rais'd through ten thousand different plastic tubes,
The balmy treasures of the former day.
Then spring the living herbs, profusely wild,
O'er all the deep-green earth, beyond the power
Of botanists to number up their tribes:
Whether he steals along the lonely dale,
In silent search; or through the forest, rank
With what the dull incurious weeds account,
Bursts his blind way; or climbs the mountain-rock,
Fir'd by the nodding verdure of its brow:
With such a liberal hand has Nature flung
Their seeds abroad, blown them about in winds,
Innumerous mix'd them with the nursing mould,
The moistening current, and prolific rain. *Thompson's Spring.*

* Mr. Maturin's novel of "*Women*" presents at once a striking and exact example. His Madame Dalmatiani is such a portrait of a musical artist as few would image to themselves, but having once studied the character as he has drawn it, every one would admit the possibility, and admit also that

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conception of the workings of passion, than an acquaintance with the effects embodied and demonstrated. What singer, after having read Romeo and Juliet, and seen Mr. C. Kemble and Miss O'Neil in these characters, would ever afterwards sing a love-song without finding the imagination glow with the recollection of the exquisite passages of Shakspeare, and the exquisite personification of those gifted actors? For the same reason paintings, prints, and statues, are to be sought and studied—they strengthen our natural sensibility by a knowledge of the forms, and of the most beautiful and perfect forms that passion takes. Is there a singer who would not more clearly apprehend the sentiment and the expression of the impassionate songs in Handel's Jeptha, after seeing the historical pictures of the old masters upon these subjects? Nay, is there a creature so destitute of sensibility as not to be more forcibly impressed with the expression of such an air as "*Farewell ye limpid springs and floods*," after having pondered the youth, delicacy, beauty, and resignation displayed in the common print of Jeptha's vow after Opie's picture? It is not enough that nature teaches us to feel—art must also teach us, if we would attain its supremest polish, to understand and appreciate and select the sublimest and the most beautiful forms of thought, when we would work upon the affections of others in the most powerful manner.

I address myself, be it remembered, to two distinct classes—to the amateur and the professor. Any confusion with respect to those parts of my design that appertain to each distinctly might, nay must, be attended with very serious mischief. It is necessary for the amateur to take an elevated view of art—indeed to seek distinction; but it is indispensable to the professor to render up to it all the faculties and powers of his life. The one must be regulated by duties of condition, and by those considerations which every difference of circumstance that varies the situation of the individual brings into action—the other needs look only towards that supre-

such is the portraiture of the mind and manners of a woman gifted by nature and polished by art to the highest possible extent. Madame Catalani was the very creature on which such an experiment might have been made, and from all that I have seen of her in public and private, judging of what might have been done by what has been done, I think it would have been made successfully. By such an education she would have been a Dalmatiani. She has now almost every thing that character exhibits, but the intellectual power which is the growth of learning.

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macy of professional superiority which is to be the foundation of fame and fortune. The one is justly restrained by delicacies, which, though they form the peculiar attributes and excellence of private, are by no means essential in public life. Pray let me be understood. I allude to the conventual laws which private society imposes, not alone to the virtues and qualities which religion and the moral sense demand, and which can *never* be slighted. Never should I recommend, either to the amateur or the professor, any, even the least disregard of that nice propriety which is the characteristic of a fine mind and of fine manners. What has lately so raised and dignified the character of professional life?—The domestic virtues and personal qualities of such artists as Mr. Kemble and Mr. Young and Mrs. Siddons, Mesdames Catalani, Camporese, and Miss Stephens. Yet none ever carried the representation of passion further upon the stage and in the orchestra. Thus then it is proved by examples, that although nourishing and warming and exciting the imagination with the most brilliant and the most voluptuous and the most forceful stimulants be the surest road to public professional honour, the excitation is perfectly consistent with that refinement which is the charm of private character—in point of fact, the one is probably the highest ornament as well as the highest incentive to the other.

"He is not yet arrived at the age of sentiment" said a lady, speaking of a singer. This remark covers a great deal of meaning. It is the cultivation of sentiment that is our object. Nature must have done her part, but the aptitude so bestowed must be trained by art. It may seem a dangerous proposition to broach, but I doubt very much, whether, till the passion of love be felt or at least understood, any artist will ever have "arrived at the age of sentiment." The grand question is, can the sentiment be conveyed without the sensation? Probably not, and the mental culture I have proposed is preparing the soil with the richest materials for fertilization. But at the same time be it recollected, that I aim at endeavouring to inspire the loftiest and most noble sentiments, as well as the most enthusiastic images of passion. Experience will I believe bear me out in asserting, that the one is the best and most faithful guardian (next to religion) against the other. A high, informed, and polished intellect, will never become the prey of unworthy passions or persons. A high, informed and polished intellect, however ardent the temperament,

will never forget that SELF-RESPECT is amongst the best and wisest foundations on which the superstructure of character is to be erected. Such a mind will always feel, that without self-respect the respect of others is not to be obtained, and if it could be obtained, would be nothing. This reflection will always save from "vanity and vice."

If then I have spoken of the imagination as the faculty most essential to high excellence in art, it has always been upon the condition of its complete subservience to virtue, to morality, and to that propriety, which, under no circumstances, ought to be encroached upon. I would not have the imagination, particularly the imagination of professors, chilled by an education erroneously directed. Once confirmed in the use of its own powers, every sort of information will be beneficial—the imagination will assimilate its own food from the variety with which it is presented, and will draw support from the increasing strength of kindred faculties, and here as in every thing else it will be found, that "KNOWLEDGE IS POWER."

TIMOTHEUS.

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TO THE EDITOR.

ON THE PHILOSOPHY OF MUSICAL COMPOSITION.

No. 6.

WHAT is Melody?* is a question I have often heard asked, but never resolved with more than an approach to accuracy. Nor do I now mean to promise that I shall throw any very strong light upon the matter, since my intention is only to examine into the facts in search of inferences.

Amongst others, DR. BURNEY has asked what is melody?† but it does not appear to me that he has altogether satisfied the enquiry, or indeed advanced our knowledge in any considerable degree. It is, he says, "a series of sounds more fixed and generally more lengthened than those of common speech; arranged with grace and of proportional lengths, such as the mind can easily measure and the voice express. These sounds are regulated by a scale consisting of tones and semitones, but admit a variety of arrangement as unbounded as imagination."‡ It is very singular that a definition

* *La Melodìa e l'Armonìa*, vocabili, fra le varie vicende a cui soggiacque la *Musica* sempre famosi, hanno presso i moderni dovuto cangiare significato. Gli Antichi usavano l'Armonìa a denotare la proporzione de' *Suoni*, or de' *Canti* dispositi in una sola Serie, e la Melodìa a significare l'unione dell' *Orazione* del *Canto* e del *Ritmo*, vale a dire a significare una determinata *Cantilena* di Poesia. I Moderni chiamano Melodìa ciò che gli Antichi dicevano Armonìa usando poi questa voce a significare l' ultimo corrente *Contrappunto*, cioè a significare l' *accordo* contemporaneo di Cantilene diverse.

TRANSLATION.

Harmony and *melody*, words always of distinguished import amidst the various turns music has undergone, have with the Moderns changed significations. The Antients used *harmony* to denote the proportions of sounds or of song disposed in a simple series, and *melody* to signify the union of elocution, song, and rhythm, that is to say, a determinate poetical song. The moderns term *melody* that which the antients called *harmony*, using the latter to signify counterpoint, or the contemporaneous accord of different melodies.—*Storia della Musica.*

† History of Music, preface, Vol. 1, page 13.

‡ When DR. BURNEY made this definition, he had probably in his recollection the following passage, from the PADRE MARTINI's Storia della Musica:

"Ma poichè l'udito perfettamente distingue queste varietà della voce, lasciando ad esso un tale discernimento, a noi qui bastar deve, che queste voci, or *gravi*, or *acute* possano congiungersi in un ordine e serie, che piaccia all' orrecchio, per piacere al quale, bisogna che sufficientemente queste voci si

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like this, which seems to contain so much thought, should really contain so very little—scarcely one single member of it being true. Melody is "a series of sounds more fixed and generally more lengthened than common speech." That I deny. I contend that speech itself is melody in its most original state. Every country has its peculiar melody of speech, and when we refer to the Irish or Scotch accent, we mean *the melody* which is proper to each nation. National accent is not only the method of pronouncing the syllables, but the inflexions with which these syllables are invested and uttered. These constitute the melody or tune. To be convinced of this fact, it is only necessary to sing the inflexions in which a sentence is spoken, without the syllables, as we sing a tune—la, la, la, la, &c. The intervals will not be diatonic, chromatic, or enharmonic, but they will give a melody, and a melody characteristic of the nation or individual from whom it is derived. Perhaps it may be said, this

fermino nel loro grado, altrimenti accade una confusione, che toglie ogni piacere del *Canto*. Fa in oltre mestiere a generare tal compiacenza, che le voci si dispongano in una tal serie, che nei gradi per cui esse passano, sieno le medesime tra loro, come suol dirsi, concordi. Vale a dire sieno comodamente ricevuti dall' orecchio, mentre per prova costante sappiamo, che molte serie di voci nel loro variare d'acutezza e gravità gli sono talvolta di sommo incomodo, e così tra loro discordi in luogo di piacere gli recano dispiacimento. Queste tali serie grate all' orecchio possono comporsi per successione di gradi prossimi, e di gradi distanti. Nel primo modo disposte si chiamano scale, mentre ne immitano la successione dei gradi; nell altro modo si chiamano Melodiè, non che ancor la scala mentovata non sia compresa tra le Melodiè ma perchè questa ne forma da se una spezie determinata e ristretta laddove, fuori d' essa, le altre sono arbitrarie ed innumerabili."

TRANSLATION.

"But although the hearing perfectly distinguishes these varieties of sounds, leaving to it this discernment, it is sufficient for us that these sounds, whether grave or acute, may be joined in an order or series that pleases the ear, to satisfy which it is necessary that they do not surpass their degrees, otherwise confusion results, which destroys all the pleasure of song. In order to produce such pleasure, the sounds must be disposed in such a series that the degrees by which they proceed agree with each other, or in other words, are concordant.—That is to say, *they must be easily received by the ear*, since we know by constant proofs that many series of sounds, in their varieties of acuteness and gravity, are often very unpleasant to the ear, and thus by their discordance produce uneasiness instead of pleasure. Such series as are grateful to the ear may be composed of successive close degrees, or of distant degrees. When disposed in the first manner they are called scales, because they imitate a succession of steps; when in the second mode they are termed melodies, not that the scale may not be comprised with other melodies, but the former are formed of a determinate and limited species, while the latter are arbitrary and innumerable."

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is not melody in a musical sense. If we admit the contradiction, we must consent to the introduction then of a new genus, neither diatonic, chromatic, nor enharmonic, which I have no authority to do. Is it not the truth, that the ear, though artificially trained to musical intervals, does really by nature admit the division of a tone into intervals infinitessimally small and almost inappreciable? I am inclined to think it is. How then it may be asked does it happen, that the ear is dissatisfied with certain inflexions which we hear either in common discourse or in any of the branches of elocution? I reply that these very differences establish my position. They show that the ear naturally admits an indefinite variety, and that the objection merely arises from the dissimilar associations and habits of the speakers. Mrs. Siddons, for instance, never made a false cadence according to my apprehension—Mr. Kean seldom makes a true one. It was some time before I was reconciled to John Kemble's modulations, if such minute changes as speech employs are to be allowed such a term. The inference I should draw then is, that as almost every ear has undergone a partial cultivation at least, that is, a partial introduction to the knowledge of the diatonic and chromatic scales, for that reason inflexions that conform most nearly to those intervals are the most generally pleasing, and the most commonly adopted and acknowledged, but that such acknowledgment implies no more than a departure from the state in which our perceptions are left by nature herself.

The Doctor further says of the sounds composing melody, that they are "arranged with grace and of *proportional* lengths, such as the mind can easily measure and the voice express." Almost all these positions are false. It is necessary to a *beautiful* or *agreeable* melody, that the sounds should be arranged with grace, but not to melody simply in itself, because a succession of sounds, whether arranged with grace or not, is equally melody. If "by *proportional* lengths," the Doctor means rhythmical periods, phrases constructed according to *any* regular or ideal proportions, he is again in error. Recitative presents an instance of melody which, in its performance, admits of no set proportions—no regular returns of accent—but merely of emphasis placed according to the caprice or the judgment of the singer.—Nor is it necessary that the voice should be able to "express the sounds," in order to constitute melody. No voice can sing (or express) a piano forte concerto, yet not one single passage

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can be produced which is not melody. "Such as the mind can easily measure" appears to me to be, "true no meaning." "These sounds are regulated by a scale, consisting of tones and semitones." If what I have advanced concerning the melody of speech be true, this position is false, and I do not see how we can escape from the justice of my remarks except by denying the inflexions of speech all connexion with melody, according to the musical acceptation of the term. Such a disallowance would be to cut speech off from the use of the genera. So much for Dr. Burney's definition.

Rousseau defines melody—"Succession de sons tellement ordonnés selon les loix de rhythme et de la modulation qu'elle forme un sens agreable à l'oreille."*

Against this definition I dissent, because it makes "the laws of rhythm" inherent properties in melody. Rhythm, says Dr. Callcott, "is the disposition of melody or harmony in respect of time or measure," and the authorities all agree to such an interpretation of the word rhythm. Recitative then, as it is performed at least, overturns the definition, for in singing recitative, emphasis alone is employed, and the very breach of the measure frequently contributes to make the melody more "agreeable to the ear."

Dr. Crotch considers melody to be "a succession of single notes,"† and De Momigny "a musical discourse." Neither of these definitions seem to me sufficiently exact to be satisfactory.—My own (should I be tempted by the progress of our enquiry to venture one) I shall reserve for the last place in this essay. In the mean time let us examine a little further into facts and authorities.

"A succession of single sounds," because such a succession may be the same sound repeated, will not probably be allowed to constitute melody.‡ That even a single sound, or the same sound repeated

* "A succession of sounds so disposed, according to the laws of rhythm and of modulation, that they excite the ear agreeably."

† Perhaps after Padre Martini, who in his Storia della Musica, says—"La loro combinazione in una serie di Suoni successivi constituisce la Melodia." The combination, (of intervals) in a series of successive sounds, constitutes melody. De La Borde calls melody "un agreable succession de sons simples," an agreeable succession of common sounds.

‡ M. de Blainville in his Histoire Generale Critique et Philologique de la Musique, Paris, 1767, agrees in this principle. "La Melodie," he says "est la partie simple de la Musique, est formee des intervalles de plusieurs sons qui se succedent;" and Grassineau also bears out the opinion, who defines melody to be "the agreeable effect of *different* sounds ranged and disposed in succession."

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and arranged either rythmically or not, may be very expressive, I shall proceed to show; but I doubt exceedingly whether they can be called melody.

If we hear, during the silence and obscurity of night, either when travelling on a heath, or when awake in bed, or sitting in solitude, the deep but musical sound of a bell either at slow or frequent intervals—if during a walk amidst rural scenes, in meadows or woods, upon hills or in vales embellished with pleasing objects, we hear the bell of a village church, or even the tinkling of a sheep bell—how are we to denominate this repetition of a single sound? If we refer to the affection of the mind which it produces, in the one instance it produces awe, in the other it raises soft and tender pleasure. In the last case it is a sound, an expressive sound indeed, but nothing more—nothing entitled to the name of melody. If I be right Dr. Crotch's definition is inexact.

The Dead March in Saul begins with the same sound five times repeated—nothing can be more solemn. The song "*In sweetest harmony*," one of the finest and purest examples of expression to be found, begins with the same sound six times repeated. Can any thing be more affecting? These are both instances of deep pathos produced by single sound. But in both, the harmony soon comes in to aid the effect, and to make it to a certain degree "polyodic."* In the noble recitative, *Thus saith the Lord to Cyrus*, the words "*I am the Lord, there is none else*" are set to a single sound, the first member of the proposition being delivered upon four successive Gs, the second four As. These passages are finely declaratory. I could multiply similar instances through various shades of sentiment and passion, up to the most remote from those with which I set out—viz. to such a passage of single notes as there are upon "*Numero quin-*

* "In a more extensive sense, melody implies not only the progression of one single part, but also that general result of the various parts in harmony which produces the effect of melody by the proper distribution of their sounds. Prinz seems to have been the first who distinguished between the monodic style, in which the melody is confined to one single part, and the polyodic style, in which the theme and its dependent subjects are distributed among the different parts of the composition. These two epithets, Prinz appears to have taken from Kircher; and this profound and original view of melody has been very ably developed by Nichelman, of Berlin, who clearly proves that those pieces which are produced by the monodic design of the composer are far inferior to the polyodic arrangement of the same ideas. In this last class we may place the motetts of Palestrina, the chorusses of Handel, and the symphonies of Haydn."—*Callcott's Grammar, page* 85.

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dici," at the end of ROSSINI's "*All'idea di quel metallo*," or as those in the accompaniment to his "*Per piacer alla Signora*." Indeed the music of the Italian comic opera exhibits myriads of examples. GUGLIELMI and CIMAROSA, as well as ROSSINI, abound with them.

Still, however, I question whether any of these passages are entitled to the name of melody. And I should ground my theory principally on the fact that the same sound in succession is too monotonous to be long agreeable. That the ear requires *variety* is deducible from speech itself. *Monotonous* is almost always used in the sense of disapprobation. Singers are accustomed practically to relieve the tedium of a repeated note by an appoggiatura or a turn, as is universally done in recitative. For these reasons, not even a short strain, consisting of the same sound, can be melodious. I consider, then, more than a single sound in succession to be essential to melody. I have, it is true, in all the instances I have yet brought, adduced examples connected with words, and consequently with definite ideas. If we take passages of repeated single sounds—such as are to be found in HAYDN's symphonies for instance—we shall perceive they are agreeable principally as they tend to rouse expectation. They are made interesting, as it were, by the anticipation of what they announce. In themselves, as melody, they are nothing. The simple question then to be solved is, whether melody can be made of one single sound, and it appears to me that it cannot.—Etymology sometimes helps us out of a difficulty of this kind. The Greek word μελος is translated carmen modulatum—*modulated song;* which word *modulated*, I apprehend, implies variety of inflexion, and if so, sets all doubt at rest.

Let us now proceed to consider the effect of more than one interval. As the least removed from a single sound, I shall instance the chromatic opening of the symphony to the recitative, "*For behold darkness shall cover the earth*," in HANDEL's *Messiah*. This passage is constructed chiefly upon two sounds. If it cannot be said to be absolutely pleasing, it rouses and prepares and interests the mind, which anticipates in these sounds a something of moment to come. Here, however, the effect of rhythm is palpable.

The symphony to MOORE's glee, "*O Lady fair*," always strikes upon the general ear as very pleasing and expressive—yet it consists principally of two sounds, for a considerable duration. It imitates

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the plashing fall of rain-drops. It is pleasing before we know what it is designed to represent—it is *more* pleasing after the exact idea is affixed and communicated by the sounds. In this music it is to be observed there is little, if any, of the effect of accent and rhythm.

There are many other examples of two close intervals, intended not only to produce melody, but to express sentiments, and even physical objects. I shall cite two more, from authors as opposite as expressive—viz. HANDEL and ROSSINI. In the song "*Resign thy club*," in the *Hercules* of the former, there is a passage of two intervals in equal notes upon each syllable of the words, "*The spindle and the distaff wield*," to represent the twirling motion of the spindle; while in the duet "*Ebben per mia memoria*,"* in "*La Gazza ladra*," of the latter composer, upon the words "*mi cadano le lagrime*," &c. two sounds are employed to give the idea of tears falling, of sobbing, and of grief generally, which it does, I think, with adequate expression. I beg it may be observed that in all these instances I strip the air or upper part of its accompaniments, which increase the effects. We are now considering melody, but as a single part is rare to be met with, I venture to take examples as I find them, and separate them from the accompanying harmonies.

If two conjunct tones or semi-tones then are found to constitute melody, it will probably be thought that two more distant intervals are still more melodious, as appears to me to be the case. I may cite the opening symphony of STORACE's glee "*Five times by the taper's light*," as containing several specimens of different notes, and this I shall think sufficient for the establishment of the doctrine, that a passage to constitute melody must consist of more than a succession of the same sound, although such a repetition may be well adapted to the purpose of expression.

By the aid of rhythm two sounds may be so much varied that by their use alone very agreeable melodies may without doubt be constructed. Taken by themselves the single notes will hardly be admitted to constitute melody.

I have thus considered melody in its rudiments, but the subject in its advancement presents so much for investigation, that here I must stop for the present, contenting myself with the deduction of a defini-

* From this same duet an instance that a single note is not melody might be taken. See the passage "*a mio nome deh consegna*," which is a chaunt, not a melody.

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tion, which I think myself entitled to make from what has preceded. We have seen that the inflexions of the voice in speaking, though susceptible of both emphasis and accent, are yet reducible to no fixed measure or proportions. When language is metrically arranged it becomes poetry, and so when melody is submitted to measure, as in airs, it becomes, as it were, the poetry of music. I am therefore disposed to adopt the following definition of melody as including speech and recitative as well as air.

"Melody is a succession of sounds, consisting of more than one note or interval, admitting occasional accent." M.

Rostrevor, Ireland, Jan. 6th, 1823.

TO THE EDITOR.

Dear Sir,

Although I must confess myself to be but an indifferent artist in drawing from the life, I shall attempt to delineate, for the amusement of your scientific readers, a few outlines of two opposite characters which have long been under my view, and whose dispositions being now completely developed, may afford some hints to those who wish to be informed of the distinction between a pedant and a *true lover* of music,—a distinction the more essential to be observed in mixed parties of amateurs and other musical persons, as upon the knowledge of a man's disposition and pursuits in music, depends the degree of credit and satisfaction which his opinions upon certain compositions, performances, or performers, are likely to obtain amongst those who hear them pronounced.

Allonius is a complete, perfect, and most bigotted pedant, in the truest sense of the word, accustomed from his youth to hear the compositions of Jomelli, Leo, Pergolesi, Negri, Caldara, Tallis, Gibbons, Aldrich, and numerous other writers of the old church school, which operated to fix in his mind the firm conviction of their superiority over all other subsequent composers,

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whether for the church, the chamber, or the theatre; and being moreover encouraged by his father (who to say the truth was more liberal) to talk of and to listen if possible to no other style. ALLONIUS having finished his studies at college, commenced amateur, with the firm determination of lording it over all petty modernized critics, and talks of nothing but ALDRIDGE in gamut, ROGERS in ditto, LEO, FEO, canons, fugues, scores, &c. &c. while his wondering auditors, little versed in such mystic names, throw around the significant glance of approbation, and really believe him the most profound judge of music they ever heard of. It is curious to observe how well nature has in some instances fitted the divers parts of a person's disposition and character to each other, so as to form one harmonious whole. ALLONIUS is not only a pedant in music, but in every thing else. Proud, dogmatical, self opinionated, tyrannical, full of duplicity, meanness, and injustice; could it be expected that such a man, if he turned his attention to music, should be otherwise than a most bigotted and determined pedant. He considers CORELLI's music to be superior to that of any other writer for instruments, ancient or modern. HAYDN's symphonies he says "are very brilliant showy things in their way," but as to the flat 9th, and such abominable discords, (which frequently occur in HAYDN) they are shocking, dreadful to his ears. The overture to ZAUBERFLOTE, he tells all those who are ignorant or foolish enough to believe him, is not a "*legitimate fugue*," although he willingly condescends to admit it is one of the *best* of the *noisy overtures* he has heard. Unfortunately for those who are placed within the sphere of his influence, ALLONIUS learnt to scrape the violin some 14 years since, and really considers himself little, if at all inferior, to FRANCOIS CRAMER, whom he affects to take as a model. This by the way is the only sensible thing I ever knew him capable of. He endeavours to practise hard, but I never saw any good result from it. However, when he does visit the auricular senses of a few select auditors by one of his musical parties, there is one regular standing dish, like turtle before an alderman, CORELLI, CORELLI, CORELLI, till the very name "*palls on the sense.*" Occasionally the *remove* is one of HANDEL's *grand*, in which as leader he shines with most "*humid lustre*," or perchance there is a *side dish* of BOCCHERINI.

"——— Ill fated Wight"
"He dies a cruel death."

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As ALLONIUS will bear no contradiction in the usual routine of miscellaneous conversation, so also he permits not any one to differ from him in musical taste. If an amateur, or even a professor in company happens to have and to maintain an opinion of his own, contrary to the *Correlli-tonian* doctrine, which this Prince of pedants endeavours to establish, he shows the portion of good sense and good breeding which he possesses, by twirling on his heel, and with elevated eye-brow and up-turned nose, tells plainly his thorough contempt of such paltry judgment. He classes nearly all the modern composers since HAYDN and MOZART together, and can distinguish no difference between VON ESCH and BEETHOVEN, CLEMENTI and KIALLMARK, BISHOP and STEVENSON. He says he would undertake to write such music as *theirs* by the *ton weight* for the publishers, and like the gentlemen of the fancy, *will back himself to perform the undertaking against time*, a given quantity in a certain number of days! That *poor unfortunate* musician, MR. BRAHAM's ability, often encounters the lash of this potent flaggellater's most merciless severity. His apostacy from the style and taste of the revered druidical forefathers in music, his daring and consequent success in forming a style of his own to please the public, and his absurd attempts in singing oratorios, are crimes of the blackest dye; but lest this dreadful news should meet Mr. B.'s ear, and the horror of it cause (as well it might) his speedy dissolution, I would whisper that gentleman in the feelings of humanity, that possibly this dread silence might be averted, by his solemnly promising from henceforward never to sing any thing more modern than the madrigals of WYLBYE or MORLEY, and when he composes, to be careful that the adagio of CORELLI's 5th concerto is taken as a pattern for all his dramatic pieces, no matter whether overtures, songs, duets, sestetts, &c. The attainments of ALLONIUS in the science about which he talks so much are exactly these; he absolutely does know consecutive 5ths when he sees them, and can say whether a composition is good or not, *provided* you furnish him beforehand with the author's *name*, and the *century* in which he lived. His mode of paddling with his fingers upon the piano-forte, which he calls "playing from score," is more entertaining than instructive. Calling to mind HANDEL's quiet mode of performance on the organ, (you recollect what QUIN, the actor, said about the *toes*) ALLONIUS of course imitates him as far as he can, but I cannot give a better description of his manner when singing and accompanying himself,

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than by saying that his "*tout ensemble*" would furnish Fores, of Piccadilly, with materials for a most excellent caricature.

My early friend, HONORIUS, is a totally opposite character to the one I have been describing. Without having the good fortune to receive a liberal education, such as was bestowed upon ALLONIUS, and being led to the study of music both by circumstances and inclination, HONORIUS has become a *true lover* of the science; and has the candour to allow merit, no matter of what age or country, its due distinction and reward. He constantly endeavours to improve by the conversation of others and the results of experience. HONORIOUS perceives no reason why music is the only one of the liberal sciences that is to be kept stationary, while all the rest, and even the useful arts, are making such giant strides towards a perfection unequalled in the annals of human history. He admires CORELLI's compositions as the very first in their peculiar line, and cheerfully grants that musician the title of "Father of all Instrumental Compositions;" but he sees with equal impartiality the faults of this celebrated writer—his constant mannerism, whereby may be detected, by an acute observer, any of his works from those of other writers, prior or anterior to his day, the frequent, almost tiresome passage in "rosalia," that are to be found in every one of his concertos: the dullness of his adagio movements, unless touched by some superior hand; the formality of his closes, and numerous other defects, which the purblind ALLONIUS refuses to acknowledge; all these come under the observation of a liberal and enlightened mind, and render the remarks of so just a critic as HONORIUS valuable and useful, because they are the result of knowledge and liberality, My friend has studied composition long, and with increasing ardour, and is not ashamed to be exalted by the sublime chorusses of HANDEL, melted by the tenderness of MOZART, or stimulated to a refreshing cheerfulness by the allegros of HAYDN. He delights in the old masters, because he knows them to be excellent in fine harmony, good modulation, and other qualities rare in these days; but he remembers likewise, that they have their faults; that the same argument that is brought against modern vocal composers, namely, "that to please the taste of the people they write light and agreeable pieces," applies with more than equal force to the older writers, for what did they but please the taste of *their* people by writing madrigals, fal la's, and canzonets, which were *then* considered airy, bril-

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liant, and chantant, in comparison to the more solemn church services and motetts. The lightness of those days has, by the natural progress of cultivated society, become the heaviness of our own times, for who shall set bounds to the improvement of mankind, or arrest the career of genius, fancy, and knowledge? It is admitted, I believe, even by the exclusive admirers of the "old school," that the composers, who are the "gods of their idolatry," exhibited a manifest deficiency in that quality, which common sense points out to be the proper aim and intention of vocal music "expression." Occasional glimpses are perceived even in PALESTRINA, STRADELLA, BLOW, GIBBONS, and others, which DR. BURNEY has noticed, but HONORIUS maintains that the gentle, the "impassioned oratory," is not found to pervade their writings in any thing like the due proportion offered by the words they set to music. He illustrates this by one or two striking examples: DR. ALDRICH's Te Deum in G, a service often performed in all our cathedrals, is filled with very pure and sound harmony, and is thus far an honour to the talented dignitary of the church who wrote it; but HONORIUS asks, is there one single bar of it that in any degree can be said to heighten the effect of the words? Do not the choir sing in precisely the same strain of quiet rythms and timid modulation—"To thee all angels cry aloud"—"We believe that thou shalt come to be our judge"—and "Thou sittest at the right hand of God in the glory of the Father?" Almost all the musicians connected with cathedrals are in the habit of considering this as one of the most classical services, but those who possess any competent judgment must be aware, that it is lamentably deficient in the four great requisites for devotional music—energy, pathos, accent, and expression. Place against this service DR. BOYCE's Verse Service in A; NARES in C; HALLS and HINES, or indeed any other that is written by a modern composer of acknowledged merit, and then observes HONORIUS, mark the difference.* In these may be discerned varied modulation;

* What can be more truly beautiful than the forceful expression in many parts of the following anthems: "O Lord thou hast searched me out," CROFT. "God is our hope and strength," GREENE.. "By the waters of Babylon," and "O where shall wisdom be found," BOYCE. Where among the writers in ancient times, shall we find any thing equal to the delicious movement "If I forget thee" in "By the waters," or the animated yet learned chorus "The fear of the Lord" in "O where shall wisdom be found?"

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fugue and contrivance for the scientific; melody, animation, and elegance for the lovers of a more simple style, and yet sufficient gravity to assist in the sublime and devotional purposes for which they are composed. HONORIUS takes delight in the symphonies of MOZART, HAYDN, and BEETHOVEN; he can also feel gratified with the excellent dramatic music of CIMAROSA, PAER, WINTER, ROSSINI, and others, "for why," says he, "should our taste be directed merely to one style of writing, or why shall we refuse to be pleased because those who aim to give pleasure do not exactly follow our doctrines, or practice in our peculiar department?* Because we admire a concerto of CORRELLI or GEMINIANI, is it any reason why we withhold our admiration to the "Zauberflote" or "Anacreon," which particular specimens probably contain the greatest contrasts of style. The two first are mere trios, with accompaniments; the two latter pieces on the contrary, combining all that is characteristic, all that is effective, in

"Breathing flutes and viols strung."

HONORIUS frequently visits the "British Gallery" with me for the sole purpose of looking again and again at the "Cartoons," a beautiful head of "The Man of Sorrows," by GUIDO, and the delicious landscapes of CUYP, these are *his* "studios." But I have known him when I have pointed out to his notice any meritorious piece in another style than that to which he is so much attached—turn aside, and with genuine warmth bestow his hearty praises on the artist, either for the happy choice of his subject, the beauty of colouring, the exquisite finish, or the striking effects of his picture.

Thus it is with these two opposite dispositions. ALLONIUS all pedantry, dogmatism, and insufferable pride—HONORIOUS all candour, liberality, and diffidence; this generally enlightened mind truly enti-

* Hume, in one of his Essays, has some judicious and excellent observations, which although they relate to literary subjects yet may by analogy be brought to bear upon the present one. He says, "One person is more pleased with the sublime, another with the tender, a third with raillery. One has a strong sensibility to blemishes, and is extremely studious of correctness. Another has a more lively feeling of beauties, and pardons twenty absurdities and defects for one elevated or pathetic stroke. The ear of this man is entirely turned towards conciseness and energy. That man is delighted with a copious, rich, and harmonious expression. Simplicity is affected by one, ornament by another. Comedy, Tragedy, Satire, Ode have each its partisans, who prefer that species of writing to all others. It is plainly an error in the critic to confine his approbation to one species or style of writing and to condemn all others."

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tles him to the appellation of "a real Lover of Music." If any therefore wish to be enrolled amongst the number of these "elect few" he must see the necessity of being unprejudiced, modest, intelligent, liberal both in pecuniary and other matters, ardent in the pursuit of knowledge, anxious to gain experience from others who have made scientific pursuits their study, and above all that he be unremitting in his attention to the feelings of artists, and careful to avoid the title of an austere, disagreeble, conceited man.

Dear Sir, your's truly,

F. W. H.

TO THE EDITOR.

Sir,

The world still expresses its surprize and doubts at the relations of the antients concerning the power of music over the human passions. But what shall we say to a grave historian who lived and published not more than eighty years ago, pledging his veracity to such statements as those I now send you, and calling upon other credible authorities to avouch their truth? I need not, I hope, assure you, that I am not among the number of the believers; but I transmit them merely for their monstrous and improbable, but amusing absurdity, and on account of the still more extraordinary credulity of the narrator of these fictions. They are faithfully translated from "Historie de Musique," par M. Bourdelot, in four volumes, published at the Hague and at Frankfort, in 1743.

I am, Sir, yours, &c.

L.

Experience persuades us that music extends its power over every thing that breathes. I have already shewn the force of its ascendancy over the passions, and I shall now proceed to the relation of facts which prove that all animals are sensible to the charms of harmony, since they often expose their liberty, and even life, to the charms of a fine voice and the sweetness of instruments, and not only surrender

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themselves to the pleasure of hearing, but are even disciplined by the power of music.

In the provinces of Berry and Charolois a labourer cannot plough with his oxen unless some one sings at their head to animate them to their toil, a custom in use in all ages. In battle, horses are easily roused by the sound of trumpets and drums, and in the chase when they hear the horn. Being in Holland in 1688, I went to view the house and grounds of Lord Portland. I was surprized to see a beautiful gallery in his great stable. I at first thought it was for the grooms to sleep in; but the ostler told me it was to give concerts to the horses once a week to divert them, and that they appeared very sensible to the music. There were in these stables sets of horses worth from seven to eight thousand crowns each.

Naturalists say that the hind is so ravished by the sound of a fine voice, that she will lie down in order to hear with more attention; and that these animals are so enchanted by music as frequently to be taken without resistance. I know that this circumstance occurs with birds, since two of my particular friends told me that the first gentleman of the late Duke of Guise took them one day to walk at Mesnil-Montant, and that when seated on a bench in the park, this gentleman took from his pocket a species of pipe, on which he played rustic airs, like those of shepherds; in less than a quarter of an hour my friends assured me that there came a quantity of birds, who placed themselves on their arms, which they stretched forth on purpose to receive them. The birds suffered themselves to be caught by the hand without alarm; and these two persons declared to me that in two hours time they could have taken all the birds in the park.

Nothing is more common than to see nightingales in the breeding time assemble in a wood, where they listen to the sound of instruments or of a voice, to which they reply with their warblings so violently, that I have often seen them fall down in a swoon at the feet of a female who had what is termed the voice of a nightingale, to express the flexibility of a beautiful voice. I have often diverted myself with her in this way, in a wood at her country seat.

During the mornings of the month of May, persons often frequent the Tuilleries with lutes, guitars, and other instruments, to take this diversion; the nightingales and linnets perch upon the handles of the

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instruments to hear better, which proves that birds are more sensible to the charms of music than to their liberty.

Monsieur De ——, a captain in the regiment of Navarre, was imprisoned six months in the Bastile for having spoken too freely of M. De Louvois, he begged the governor to be allowed to have his lute, to soften the rigours of his prison. He was much surprized at the end of four days to see the mice leave their holes, and the spiders descend from their webs whilst he played, and form a circle around him, and listen with great attention, which surprized him so much that he remained unmoveable, and ceasing to play, the insects and animals retired to their habitations. He did not play again for two days, having some difficulty in recovering from his astonishment, besides having a natural antipathy to the animals; nevertheless he recommenced giving them his concerts; they appeared to come each time in greater numbers, as if they had invited others, so that in the course of time he had a hundred about him; but in order to rid himself of them, he begged a turnkey to give him a cat, which he shut up in a case when he desired their company, and let loose when he wished to take leave of them, thus affording himself a kind of comedy. I for a long time doubted this story, but it was confirmed to me by M. P. steward of the Duchess de V——, a man of merit and probity, who plays on several instruments to great perfection. He told me that being at ——, he went into his chamber to rest after a walk, and that he took up a violin to amuse himself while waiting for supper. Having put the light before him on a table, he had not played above a quarter of an hour before he saw several spiders descend from the ceiling and arrange themselves on the table to listen to him, at which he was much surprized; but this did not interrupt him, as he wished to see how this singular occurrence would end; they remained very attentive on the table until he was called to supper, when having ceased playing these insects remounted to their webs. He amused himself thus several times for the indulgence of his curiosity.

And further to shew the sensibility of animals to music: I once saw at the fair at St. Germain, some rats dance in time to the sound of instrument, on a rope, standing upright on their hind legs, and holding little balancing poles in the manner of a rope dancer. There was another troop of eight rats, which danced a figured ballet on a great table to the sound of violins, with as much correctness as pro-

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fessional dancers. But what surprised me more was a white rat of Laponia, which danced a saraband with all the gravity and precision of a Spaniard; fifteen sols was the price of admission to this spectacle, to which I should have given more attention had I then thought of one day writing its history. The master who instructed these animals told me that he would, the following year, show things still more extraordinary; but he has never since appeared at Paris.

M. DE LA MOTHE LE VAYER relates that in Guinea there are apes who play on the flute and guitar in the most perfect style. But the ape seen at the Fair Saint Laurent, by all Paris called *Divertissant*, is still more astonishing, since he performed twenty different feats, with all the address and judgment of a human being. Amongst others being dressed as a woman he danced a minuet with his master. He also performed a Comedy, with a dog saddled and bridled and instructed to assist the ape in the execution of his exercises, and as a further accomplishment he learned to play on the violin.

The King had a canary bird who sang ten or twelve flageolet tunes, and some preludes in perfection. His Majesty returning one day from hunting, found the canary dead in the cage for want of water; he only said to his officers, without emotion, that if he had not been a King his bird would not have died because he should have been careful to give him drink.

I saw some time since a bird of the same kind, at the house of M. B. which sung six flageolet tunes and some preludes; it cost two hundred crowns, on condition that the person who had taught him should play the airs to him every week, in default of which precaution, the memory failing these little animals, they soon forget what has been taught them methodically, and resume their natural song.

The hunt of the Great Moguls and Great Khams is no less surprising. It is made for political reasons, in order to occupy during the winter, armies of from one to two hundred thousand men, of whom the officers of the royal hunt have the command, under the orders of the Emperor. There are three or four hundred huntsmen on horseback, who sound horns to conduct the chase according to the rules of the military art. They commence by disposing the army in a circle; it forms a circumference of twenty or thirty leagues in the cantons of the kingdom, which are almost uninhabited. The officers and soldiers are prohibited, on pain of death, from wounding any of

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the animals found within the hunt, which is conducted to the sounds of voices, military instruments, trumpets of about fifteen feet in length, called *Kerenas*, which make an immense noise, drums, cymbals, tambourines, fifes, hautbois, and many other instruments of which we have no knowledge; these are the only arms permitted, which, however, astonish the animals so prodigiously, that they suffer themselves to be driven into the circle like a flock of sheep, although they consist of lions, leopards, tigers, panthers, bears, deer, boars, and all sorts of animals, the weakest amongst which are often devoured by the most ferocious, at the commencement of their junction, although they become more tame and docile during the three months that the hunt lasts. The cries and the hootings of the soldiers are not less astounding than the sounds of the instruments, played night and day; and the circumference of the hunt diminishing according to the measure of the march, there are found, on its termination, two or three thousand of all sorts of animals enclosed in the centre, as gentle as sheep. Then the Emperor assembles all the officers of the army to fight with these animals, sword in hand, with darts, and with arrows, fire-arms being prohibited. The Emperor enters the ring first to the sound of trumpets and voices; about half the number are killed to feast the army during three days, and the rest are permitted to return to their forests and caverns, to re-people the spots from which they have been driven. *Histoire des Mogols et des Grands Kams de Tartarie, par De la Croix.*

I shall add by way of curiosity, an account given by the Chinese of a bird called *lacui*, a bird of an ash colour; it is not bigger than a blackbird, and passes for a prodigy of nature. This bird learned every thing that it was taught with such ease, that it performed incredible things; it acted a comedy by itself, played on instruments and at chess, went through the exercise of the colours, and wielded a sword and lance so gracefully as to charm all spectators.

Father de Magaillans, who saw it in his voyage to China says, that he knows not which is most worthy of admiration, the instinct of the bird, or the industry of those who teach it; it also learned to sing known melodies, as he spoke like a starling and sung very well by memory.

John Christoval, a Spanish author, who relates the travels of Philip II. from Madrid to Brussels, in the year 1549, says, that a musician gave a concert of animals, the most extravagant that can

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be imagined, in a procession at Brussels called *Carmesse*. The Band of music was in a great car, in the midst of which sat a bear, playing on a species of organ, not composed of common pipes, but of about twenty cats shut up separately in narrow boxes, in which they could not stir; their tails came out at the top and were tied by cords to the register of the organ; as the bear pressed the keys he pulled the cords and drew the tails of the cats, and made them mew in base, tenor, and treble notes, according to the nature of the airs; which was done with such regularity that there was not a single false chord. To the sound of this singular organ danced apes, bears, wolves, deer, and other animals, who formed a species of Entrees de Ballet upon a kind of theatre drawn by two horses; there was also in the middle of the theatre a great cage, in which a band of apes played on the bag pipe and other instruments, to the sound of which all the animals performed particular dances, and represented the fable of Circe, who changed the companions of Ulysses into beasts. Although Philip the Second was the most serious and gravest of men, he could not help laughing at the strangeness of this spectacle, although it may be supposed that the cats and apes were the only real animals employed.

THE SCHOOL OF NAPLES.

[*Continued from Page 56.*]

Francisco Araja was born at Naples in 1700, and gave his first opera, *Berenice*, at Florence in 1730, at the palace of the Grand Duke. Satisfied with the reception given by the Florentines to his work, he traversed Italy, and represented at Rome, in 1731, his opera entitled *Amore per regnante;* which, notwithstanding their difficult taste and their frequently capricious humour, the Romans received with applause, even at a time when compositions of the first order daily enriched their theatres. From Rome, he went in 1735 to St. Petersburgh, where he was engaged by the Great Catherine, as master of the chapel. The first opera he composed for the court theatre was *Abiatare*, in 1737: it was followed by *Semiramis*, in 1738,

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the subject of which furnished many fortunate allusions to the reigning Sovereign. Italian melody made the most lively impression both on the city and the court, and they appreciated compositions which united the advantages of taste, art, and science. *Scipione*, *Arsace*, and *Seleuco*, were the other operas composed by ARAJA. His last work was *Cephalo e Procris* (the words of which were in the Russian language), and was performed on the national theatre in 1755.—The music was energetic and and spirited, learned and full of inspiration. The Empress sent him a magnificent present, to shew her sense of his merit.

Having amassed great riches, ARAJA returned to his country in 1759, and lived at Bologna in retirement. His style was rapid, brilliant, and ingenious; his subjects were often beautiful—always varied, and never insignificant; his melody was pure and sweet, and in subordination to the voice. He not only did honour to his art by his talents and learning, but rendered it an object of general attention and interest.

Whilst the preceding composer filled the North with the harmonious sounds of Italian melody, in conjunction with several other of his fellow citizens, TOMMASO CARAPELLA, born at Naples about 1700, delighted that city by his compositions, which, although in the ancient style termed by the Italians *madrigalesco*, united energy with taste and sentiment. His master is unknown, but his compositions obtained the approbation of the learned, both in the theory and practice of music. The sound doctrines and pure principles which had presided at the foundation of the Neapolitan school, and under whose auspices its numerous great works had been produced, revived under the pen of CARAPELLA, or rather he was one of its most religious defenders; and he endeavoured to prevent the diffusion of bad taste or false doctrines, and the destruction of the sacred and venerable vestiges of ancient simplicity. Hymns and cantatas being greatly in favour with the nation at the time he finished his studies, he composed chiefly in this style. One of his religious hymns is still sung at Naples, on the fete of Santa Francesca Romana. CARAPELLA afterwards set to music, with great success, the opera entitled *Massimi*. After having successively and equally succeeded in both the sacred and profane styles, and taken rank among the best masters of his school and of Italy, he published a collection of his hymns and cantatas for two voices, distinguished for their perfection in

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melody—a work which recommends him to the esteem of posterity, although not his only claim to honourable recollection.

The Italian grand opera, or *opera seria*, already could boast a great number of chef d'œuvres, as well as the comic opera, or *opera buffa*. We have indeed seen, by the notices here consecrated to the memory of the greatest Neapolitan composers, that they have almost equally excelled in both species. But the school of Naples had not yet seen a composer whose genius was irresistibly led to treat alone of the comic style, and that in a superior manner. This composer appeared in LOGROSCINO, born at Naples towards the end of the 17th century. LEO, in his *Cio e* had skilfully arrayed Euterpe in the mask and buskins of Thalia, but without aiming at the sardonic grin of Aristophanes. LOGROSCINO, whose comic name appears to reveal his facetious genius, endeavoured on his first entrance in his musical career to enrich the comic muse by new subjects. He threw such gaiety into his compositions—selected such agreeable and burlesque subjects, that his fellow citizens on the first appearance of his works surnamed him *Il Dio dell' Opera buffa*—the god of the comic opera. To LOGROSCINO is due the merit of the invention of the Finale, and this single fact would suffice to assign him an honourable place in the history of his art. None of his works are now in existence, and he is but little known out of his own country, as he would only compose in the Neapolitan dialect.

There are men formed by nature to extend and perfect the theory and principles of their art by their labours, and by works which may be considered as purely didactic.—Such was NICOLO SALA, born at Naples in 1701. He was a pupil of LEO, and being appointed master of the conservatory of La Pieta, at Naples, on leaving his master, he begun an immense work, to which he consecrated his whole life; he made it in some sort the monumental history of harmony, in classing and preserving the master-pieces of the Neapolitan school—a work both necessary to the school itself, and to the progress of the art: he finished it at the end of the century in which it was began. It was printed and published at the expence of the King of Naples, under the title of *Regole del contrapunto prattico*, when it was unfortunately destroyed during the revolution at Naples in 1799 by the furious populace, who attacked the royal printing office and dispersed the plates. SALA died in 1800, inconsolable at his immense loss; but if his life had been prolonged during eight years,

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his old age would have been consoled by the re-production of his work by M. Choron, in his *Principes de Composition des ecoles d' Italie.* It is probable that Sala was so entirely occupied by this great work, that he had small leisure for composition. We know of no work by him either for the theatre or church.

The next in order as a composer, after Sala, is Pasquale Caffaro, born in 1706 at Lecca, one of the provinces of the kingdom at Naples. He quitted the conservatory after profound study, and his operas were successively represented at the several Italian theatres, and he had no cause to complain, either of the severity or the coldness of the public. He chiefly excelled in the cantabile. His air, *Belle luci che accendete*, has served as a model in this style to his successors, and is said to have been so popular at the time of its appearance, that the subject was painted on the porcelain of the manufactory of the king of Naples. This air is still sung throughout Italy, after the lapse of a century. Caffaro also excelled as a composer for the church; his *Stabat mater*, for four voices, and in double canon, will bear comparison with the immortal production of Pergolesi. He was master of the King's chapel, at Naples, and also of the conservatory of La Pietà.

Francesco Novi, born at the commencement of the 11th century, was remarkable both as a composer and poet, and set his own verses to music. On quitting the conservatory, his works were sufficiently well received by his fellow citizens; but he being unable to struggle with the reputation of the existing composers, he left Naples for Milan, and gave his opera *Giulio Cesare*, which succeeded as well as he could desire. From Milan he went to Pavia, where he wrote *Pompeo*, and which being performed before a less severe audience than that of Milan, met with a still more gratifying reception. Novi composed several other operas in the serious style.

Gaetano Greco, born at Naples in the early part of the 18th century, was director of the conservatory of *I poveri di Gesu Christo.* It is not known whether he devoted himself exclusively to tuition, as none of his compositions have lived; but his reputation as a learned professor has survived him; and if he has not been immortalized by his works, he has by his pupils. He was Pergolese's first master, and is said to have bestowed particular care on his illustrious disciple, and to have foreseen his talents and genius.

Giovanni Battista Pergolese was born in 1704 at Casoria,

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a small town a few miles from Naples, and was sent at an early age to the conservatory of *I poveri di Gesu Christo*, of which GRECO was the director. He received his first lessons from this master, and afterwards became a pupil of DURANTE. At the age of fourteen he distinguished himself by compositions as excellent as they were precocious. The school of Naples then possessed many scholars of distinction, but PERGOLESI surpassed them all, and gave promise of talents which could be rarely equalled. On quitting the conservatory he totally altered his style, which change may be attributed to his study of the compositions of VINCI and HASSE. His first attempt at composing for the public was a comic opera for one of the Neapolitan theatres. No man is a prophet in his own country, saith one of the ancient proverbs, which unfortunately applied to PERGOLESI. His opera fell, although it bore the stamp of that ancient purity and simplicity which are the distinct characteristics of genius. The Prince of Stigliano, however, judged better of the talents of our composer, and became his warm protector. He procured him an engagement for four years at the Teatro Nuovo. PERGOLESI felt the necessity of preserving his style, and of endeavouring to divest the public of those prejudices which the novel simplicity of his manner had inspired. He made no change in it; a man of genius always continues attached to the principles instilled into him by art and nature; but he rendered it so attractive in *La Serva Padrona*, that its first performance silenced the clamours of malignity and envy. It was received with transport by the public, as well as by the most competent and best-informed judges of the art. This work commenced the reputation of its author, who after many other equally successful productions, and particularly that of the grand opera of *Ricimiero*, judged it right to repair to Rome, in order to extend his reputation and to increase his fortune.

On his arrival at Rome, in 1735, he set METASTASIO's opera of *L'Olympiade* for the theatre of Tordinone, and which experienced the same unhappy fate as his first work. The opera of *Nerone*, set by DUNI, a pupil of DURANTE, for the same theatre, was the piece preferred by the Romans to that of PERGOLESI, whilst, according to the avowal of DUNI himself—an avowal made to his unfortunate countryman, and which does honour to them both—this opera was far beneath the *Olympiade*, so remarkable for the originality of its movements, and the novel beauty of its melodies and accompaniments.

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Duni went to the house of Pergolesi, and in endeavouring to console him for his disgrace by the dictates of truth rather than by those of flattery, he said to him, amongst other things remarkable for their frankness, "the Romans have refused that which is really good, to accept that which is only moderate; this is not the first piece of public injustice. Produce less perfect compositions, and you will be applauded." Pergolesi returned to Naples, in the hope that the justice of his fellow citizens would remunerate him for the severity of the inhabitants of Rome; and he proposed to himself to attempt the style of the church, to which his profound sensibility was better adapted. He therefore suspended his theatrical labours, and composed, when he arrived at Naples, the celebrated masses *Dixit and Laudate*. These compositions affected the Public in the most lively manner, and their complete success repaid him for the injustice he had experienced. The health of him on whom his fellow citizens had bestowed the title of the Raphael of Music daily declined. His too great sensibility, like a hidden fire, slowly undermined his constitution; this debility was increased by a spitting of blood, under which he laboured for four years. His imprudent, or too courageous friends, engaged him a house at Torre del Greco, a small town situated at the foot of Mount Vesuvius, where it was generally believed that persons suffering under his disease are either instantly cured or die immediately, and are thus spared the misery of lingering on the bed of sickness. There perished one of the most touching and finest of Italian composers. Like the swan, before expiring he produced the most tender and pathetic melodies. He appears to have accumulated his whole strength, and summoned his whole soul, in order to render his compositions both profound and elevated, grave and sublime. He composed the beautiful cantata of *Orpheus*, the celebrated *Stabat Mater*, and the *Salve Regina*, which he appears to have offered as a homage to his religion, his country, and his art.

At the beginning of the year 1737 his strength was entirely exhausted, and he ceased to exist. From this moment all the theatres of Italy, as if in celebration of his funeral, performed no operas but those of Pergolesi, and the churches none but his motetts, whilst during his life they would make no use of his compositions—a strange caprice of the human heart, which often appears to delight in prizing that which it has rejected, or rather a consoling compensation offered by posterity to great men. During their lives they are persecuted by

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envy and malignity; but when they are no more, these persecutors are silent, and, seated on the tombs of their victims, testify their regret, and assist in confiding their works to the voice of renown. The Olympiade was again represented at Rome with the utmost magnificence, and the public eagerness in admiring its beauties was in proportion to their former indifference.

No composer has ever surpassed and perhaps none ever equalled the expression of PERGOLESI. He is accused of repetitions, a contracted style, and of having at times sacrificed the melody to the effect of the accompaniments, a vicious method undoubtedly, and contrary to the principles of LEO and the greatest masters. The Neapolitans, who are as gay in their own country as the French in theirs, reproach the last works of PERGOLESI with a melancholy and sober cast; but can they forget the dreadful state of this unfortunate artist during the latter years of his life? His situation had undoubtedly a sensible influence on his productions. And do they also forget that melancholy is the stamp which generally characterizes the works of genius? do they forget that VIRGIL has shed this touching languor of the soul even over his Bucolics; that it imprints its sombre and sublime colours on almost all the pages of the poem of the immortal DANTE, and renders still more beautiful the heart-rending and pathetic episode of OLINDUS and SOPHRONIA, in that of their countryman TASSO? Yes, it is to melancholy that we owe the most celebrated productions of the art, as we do the finest fruits of nature to a cloudy but sultry autumn.

EGIDIUS DUNI was born in 1709, at Matera, in the kingdom of Naples, under the same sky and almost in the same country which gave birth to PICCINI and PAISIELLO, and which, by the purity of the air, the beauty of the atmosphere, and the bounty of the sun, is peculiarly adapted to the inspiration of all the arts, and particularly of melody, which is more easily and more strongly felt under a warm sky than in a gloomy and severe climate. DUNI, while yet a child, was like all other great melodists, a musician; his taste for the art was as intense as it was precocious. He was always to be found at the village church, and uniformly attentive to the chanting of the priests, and the sounds of the organ. This decided taste for music induced his parents to send him to the conservatory of Naples, for they were not rich, and the musical profession was in such consideration as to make them anxious that their son should enter it. The young DUNI

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therefore went to Naples, conducted by his father, and was received into the conservatory directed by DURANTE.

This great master attached himself to his pupils: he served as a model of talent as well as an example of virtue, and we have already remarked, he was no less their father by his kindness than their master by his learning and instruction. The docility of DUNI pleased him: he carefully cultivated his opening talents for his art: he gave him the best studies, and when they were completed, concluded for him an engagement in Rome, to which city DUNI repaired. He was there, as we have seen in the article on PERGOLESI, commissioned to compose the opera of *Nerone*, which had the greatest success, while the *Olympiade*, composed by his countryman, was very ill received by the Romans. His modesty and disinterestedness on this occasion has also been recorded.

DUNI, after having been advantageously and honorably appreciated in several of the great Italian theatres, was called to Paris. He appeared for the first time in a country of which he knew neither the tastes nor the music; but he was formed to succeed as much by the sweetness and modesty of his character, as by his talents. He composed several comic operas for his debuts, for he conceived that he ought especially to devote himself to this style. He judged not without reason, that the French would be better pleased with Italian music when applied to the comic than to the great opera. He succeeded, and although a foreign composer, his career has been amongst the most fortunate. We cannot give a better eulogy than the opinion of the authors of the Dictionaire Historique des Musiciens, on the style of this composer.

"Varied and natural music, delicious and flowing melody, these are the qualities which will always maintain for DUNI an honorable place amongst those who have obliged the French to appreciate new pleasures in their lyric theatres. When reproached with not being sufficiently powerful, he replied, *I desire to be sung for a length of time.* Nevertheless he composed airs suited to the situation of the scene when required. It may also be remarked, that it is astonishing for an Italian to have so well understood and observed the prosody of the French language."

We shall add to this judicious and honorable analysis of DUNI's talent, that no one better understood the art of giving, by means of sound, the truest and most animated pictures of rural life, and the

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most delightful and varied scenes of village manners. He is the Teniers, Claude, and Lorrain of music: he has the colouring of the one and the design of the other, and the spirit of his subjects, the grace of his airs and accompaniments, sufficiently testify that nature had bestowed on him the gift of a richly stored pallet, from which he chose the most lively as well as the most agreeable colours.

The first of DUNI's operas was *Le Peintre amoureux*, in which he has expressed the most striking and comic situations. *Mazet* is one of the prettiest compositions of its kind, and not less true than original. *La Clochette* surpasses the former in ease and truth of local colouring. *Les Moissonneurs* enriches the French comic opera, and ensures the reputation of its author. *Les Sabots*, *Les Chasseurs*, and *La Sabotière* leave nothing to be desired in point of musical expression. The latter opera, after more than sixty years' of existence, is still performed in the French theatres. DUNI died in 1775, in the 66th year of his age.

Whilst DUNI reformed the French comic opera, GAETANO LATTILLA, born at Naples about 1710, distinguished himself by his talents, at a time when the school of Naples was most fertile in great masters. A friend of PERGOLESI, from their tenderest infancy; he did honour to the ties which bound him to the ORPHEUS of Ausonia, by the sincere attachment he shewed to him both in prosperity and adversity, and he softened his last moments by the most tender consolation and the most lively grief. LATILLA was moreover the maternal uncle of PICCINI, and these titles to the consideration of the friends of harmony, did not fail to be increased by multiplied proofs of real talent. On quitting the conservatory, he first composed the serious opera of *Orazio*,* and afterwards *Madama Ciana*, a comic opera, thus showing himself almost simultaneously equally great in both styles. He set the second opera in conjunction with GALUPPI,

* DR. BURNEY here differs from COUNT ORLOFF. He says "*Temistocle*, his first drama of the serious kind, was composed for the Tordenona theatre in Rome, 1737, for which theatre he continued to compose till 1740, when his opera of *Siroe* had very great success. From this time till 1766, he continued writing for Rome and Venice with uninterrupted success. His invention was perhaps less fertile than that of many Neapolitan masters; but in the arrangement of his parts, in correctness and knowledge of effects, he has seldom been exceeded. In 1770 LATILLA was an assistant to GALUPPI, at the church of St. Mark, in Venice, and seemed in great indigence. Since that time I have been told that he had the misfortune to be a *patriot*, and was thrown into prison at Venice, for speaking too largely of state affairs, and when enlarged, was ordered to quit the city."—*Burney's History of Music, vol. 4, p. 558.*

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afterwards known under the title of BARANELLO, and the first master of the learned school of that city. We shall say nothing of the first of these works, but that it succeeded, and laid the foundation of the reputation of its author; but we may judge of the success of the second from the alliance of a good rising composer of the Neapolitan school with the most famous of the old masters of the rival school of Venice.

LATILLA, satisfied with having succeeded in both styles, did not change his method of composition. To *Madama Ciana* succeeded *La Tarentola*, and to *Orazio*, *L'Olympiade*, *Demofoonte*, *la Pastorella*, and to *Merope*, *La Giardiniera contessa*. Afterwards devoting himself exclusively to the comic opera, for which he probably felt a predilection, he composed *La Commedia in commedia*, *Don Calascione*, and *La Buona Figliuola*, a subject frequently employed by other composers. These operas, performed on the different theatres of Italy, were esteemed like those of the greatest masters. It even appeared that the comic style was that in which LATILLA was most distinguished.*

DR. BURNEY, in his State of Music in Italy, (1770) speaks of LATILLA as follows: "I was this afternoon favoured with a visit from SIGNOR LATILLA, an eminent composer here, and had a long conversation with him relative to the subject of my journey. I found him to be a plain sensible man, of about sixty years of age, who had both read and thought much of the music of the ancients, as well as that of the moderns, to which he has contributed a considerable share for many years past.† I admired his candour in advising me to go to the *Incurabili*, to hear the girls perform there, with whom he said I should be much pleased. They are scholars of SIGNOR GALUPPI, who is *Maestro di Capella* of this conservatorio."

In Naples an artist succeeded to LATILLA, who promised to attain the same eminence in the comic opera. LATILLA had rivalled the first Venetian masters in Venice itself; and the composer of whom we shall speak did not fail to follow in his steps, to rival, nay sometimes to surpass GALUPPI himself, who was the Piccini of Venice.

* Most of the comic operas performed in London with such success, in the time of PERTICI and LASCHI, were of LATILLA's compositions.

† According to BARBELLA his chief instrument was the violin, upon which, in his youth, he had great execution: *fù suonatore difficilissimo di violino.*

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This master is GIOACCHINO COCCHI: endowed with ingenuity and originality, every thing bespoke in him the rank to which nature had destined him. In a word, his compositions possessed the spirit and gaiety of LOGROSCINO; but what must both afflict and astonish us, that notwithstanding the beauty of his compositions, and his undoubted talent, his scores have had the same fate as those of his model, and we neither know nor are able to name the title of one of his operas; this fatal neglect, which we have regretted more than once, has deprived the formerly abundant archives of the school of Naples of works greatly to be regretted. Chance alone appears to have presided at the choice of the works there collected. The friends of Polyhymnia in vain seek for a multitude of productions which at the time they appeared were, according to tradition, received as master pieces in art.*

* Count Orloff has not been sufficiently informed in his notice of this composer. The French historians inform us that COCCHI was born at Padura, in 1720, was master of the *Incurabili*, at Venice, and one of the first who, by his comic humour, inculcated a taste for the opera *Buffa*, in Italy. We learn from DR. BURNEY, that in 1757, when MATTEI and her husband, TROMBETTA, undertook the management of the King's Theatre, they engaged SIGNOR GIOACCHINO COCCHI, of Naples, as composer to the opera. In 1758 *Zenobia*, entirely set by COCCHI, was performed; he had good taste and knowledge in counterpoint, and in all the mechanical parts of his profession; but his invention was very inconsiderable, and even what he used from others became languid in passing through his hands. In 1759 *Ciro Riconsciuto*, a new opera, by COCCHI, was performed for the first time. This is the best of his productions during his residence in England. The air, *Rendimo il figlio mio*, is full of spirit and passion, and one of the first capital opera airs, without a second part and *Da Capo*. *Il Tempio della Gloria* was also produced by COCCHI this year. In 1760 he set *La Clemenza di Tito*, which discovered no new resources in this composer. *Erginda*, new set by COCCHI, was also brought out, whose invention, never very fertile, was now exhausted. In 1761 *Tito Manlio*, a new opera by COCCHI, was brought out with little success, a *Grand Serenata*, and *Alessandro nell 'Indre*; 1762, *Le nozze di Dorina*, and *La Famiglia in Scompilia*. COCCHI was quite exhausted long before his comic operas were produced. Indeed his resources in the serious style were so few, that he hardly produced a new passage after the first year of his arrival in England; but in attempting to clothe comic ideas in melody, or to paint ridiculous situations by the effects of an orchestra, he was quite contemptible. Without humour, gaiety, or creative powers of any kind, his comic opera was the most melancholy performance I ever heard in an Italian Theatre. When COCCHI first arrived in England, he brought over the new passages that were in favour at Rome and Naples, to which, however, he added so little from his own stock of ideas, that by freqnent repetition the public was soon tired of them; and his publications in this country are now as much forgotten as if he had lived in the 15th century. Indeed all the animation and existence they had was conferred on them by the performance of ELISI and MATTEI. He

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However this may be, COCCHI has a title to respect in the career of melody; he adorned it with more than one fine work; and tradition preserving his name from oblivion, has at least informed us that he was a worthy successor of LOGROSCINO, and one of the most brilliant forerunners of PICCINI.

A multitude of masters, and an immense number of students, who gave great promise of future excellence, filled the temple of melody at Naples. Amongst the number of Neophytes, none shewed a better disposition than DAVID PEREZ, born at Naples in 1711, of Spanish extraction, when studies brought forth blossoms which, at a riper age, changed into fine fruit. PEREZ owed his musical education to ANTONIO GALLO and FRANCESCO MANCINI. His progress in composition was rapid, and he discovered an uncommon genius. On leaving the conservatory, he did not observe the usual custom of travelling throughout Italy, but repaired to Sicily, where he filled the functions of chapel master, in the cathedral of Palermo. The Sicilians are not less sensible to melody than the Italians; perhaps they are more so. It is certain that their ear, their tact, and their musical taste, are as much practiced as those of the Neapolitans; for all the operas composed at Naples are performed in their theatres. PEREZ composed his first operas for the theatre at Palermo, from 1741 to 1748. They were greatly esteemed by the Sicilians, who admired his learning no less than the spirit and fascination of his style. While in Sicily this composer obtained great reputation. He returned to Naples, and soon after his arrival gave his opera of *La Clemenza di Tito*, at the theatre of San Carlos. This work had as much success at Naples as his preceding compositions experienced in Sicily. The fellow citizens of PEREZ acknowledged in his style that of the great masters of their school; his reputation increased. He was invited to

remained here long enough to save a considerable sum of money by teaching to sing. He set an opera for Rome, called *Adelaide*, as early as 1743; *Bajasette*, 1746; and *Arminio*, 1749; 1753, *Il Pazzo Glorioso*, for the theatre of S. Cassiano, in Venice. In 1762 his engagement in England as a composer ceased. In 1765 he compiled *La Clemenza di Tito*, a serious pasticcio; and in 1771 composed *Semiramide Riconosciuta*, and this was his *Finale;* but the nation had been too long accustomed to better music to listen to it with pleasure. About 1772 he retired to Venice, where he had been master of a conservatory before his arrival in England; and there he still enjoys the fruits of his labours in ease and tranquillity.—*Burney's History of Music, vol.* 4. *p.* 478.

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Rome by the manager of the great theatre, where he immediately became very celebrated.

His first work was the opera of *Semiramide;* that of *Farnace* soon followed, and the Romans confirmed, by their plaudits, the approbation of his countrymen. From Rome he proceeded to the other Italian cities, and successively composed *Didone abbandonnata*, *Zenobia*, and *Alessandro nell' Indie*, which sustained a comparison with the operas of the best masters of the most celebrated schools of Italy. Whilst most of the Italian cities disputed the possession of PEREZ, JOSEPH, King of Portugal, invited him, in 1752, to Lisbon, as his chapel master, and the suffrages of the Portuguese were added to those of the Italians when they heard *Demofoonte*, the opera in which the author first discovered to them his talent and his style. GIZZIELLO was the principal soprano, and RAAF the tenor, two very celebrated singers. In 1755, on the occasion of the Queen's birthday, PEREZ composed a march in the manege, to the *grand pas* of a beautiful horse. On this occasion the King of Portugal assembled the following great singers—ELISI, MANZOLI, CAFFARELLI, GIZZIELLO, VEROLI, BABBI, LUCIANI, RAAF, RAINA, and GUADAGNI. The compositions of PEREZ had therefore every advantage execution could bestow. His operas, *Demetrio* and *Solimano*, enjoyed the highest repute in Portugal. PEREZ was stimulated to exertion in their composition by their alternate performance with the *Vologeso* and *Enea in Latino* of JOMELLI. The former were esteemed for the learned construction of the instrumental parts—the latter for their graceful and expressive melody.

The compositions of PEREZ bear the stamp of genius, strength, and science; vigour was the property of his style, but perhaps they were deficient in grace. DR. BURNEY is, however, of a different opinion. He says "it appears, on examining his scores, that this master had not, like JOMELLI, much exercised his pen in the composition of fugues or learned counterpoint for the church. There is, however, an original grace and elegance in all his productions."

PEREZ died in the service of JOSEPH, aged 67, after living twenty-seven years in Portugal, much admired, beloved, and respected. A dirge of his own composition was performed at his funeral by the best musicians in Lisbon. Like HANDEL, he was blind during the latter years of his life, and when labouring under this calamity, and confined to his bed, frequently dictated, without

an instrument, compositions in parts. He sung with great taste, particularly cantabile and pathetic airs.

The progress of the school of Naples shews that not only all the Italian schools, but melody itself is greatly indebted to it. In fact, the numerous disciples, excellent masters, and the first-rate works, produced by it, are of small value, in comparison with its method, rules, precepts, principles, and still better doctrines.

The composer of whom we shall next speak is, as well as Aless. Scarlatti, Vinci, Leo, and Durante, one of the most brilliant links in that vast musical chain which, beginning at Naples, extends throughout Italy and beyond the Alps to Germany, contributes to the civilisation of the North, corrects, purifies, and reforms French music, softens the roughness of that of England, and pervades Spain and Portugal. This composer is Nicolo Jomelli, born at Aversa, near Naples, in 1714.*

His taste for music manifested itself at a very early age, and he first studied this art at Aversa, under the canon Muzzillo. His parents then sent him to a conservatory at Naples, to complete his musical education under Feo. But it was from Leo that he learned, as he himself expressed it, the sublime of music. About the year 1736 Leo heard a cantata of Jomelli performed at the house of his pupil Signora Barbapiccola, and, transported with pleasure, he exclaimed—*Signora, non passerà molto, e questo giovane sarà lo stupore e l'ammirazione di tutto L'Europa.*† This prediction was shortly realized.

Jomelli was only twenty-three years of age when he composed his first opera *L'Errore amoroso*, which was performed in the new theatre at Naples. Vinci and Leo had alone, till this period, given by their compositions an idea of such melodious music. In 1738 he gave *Odiardo*, at the Fiorentini in Naples. The delight and enthusiasm excited by these operas were unexampled. He was engaged at Rome in 1740, and Jomelli here saw his growing reputation increased by the approbation of the Romans. He composed *Ricimero* and *Astianette*, which were so esteemed by the public, that

* Count Orloff and the Dictionnaire Historique des Musiciens agree in the name of the birth-place of Jomelli, but Dr. Burney states that he was born at Avellino, a town about 25 miles from Naples.

† Signora, in a short time this young man will be the wonder and admiration of all Europe.

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when their author talked of quitting Rome to proceed to the other cities of Italy, they would not allow him to depart, and it was with difficulty that he was enabled to proceed to Bologna, where he arrived in 1741, and gave *Ezio*. JOMELLI was desirous of possessing the friendship of the padre MARTINI. A short time after his arrival in this city he visited that master, without making himself known to him, and begged to be admitted amongst the number of his pupils. MARTINI gave him the subject of a fugue, and seeing that he filled it up excellently, he said to him "Who are you?—you are joking with me; it is I who must learn of you." "I am JOMELLI; I am the composer who is to write the opera for the theatre of this city; I implore your protection." The contrapuntist replied, "It is very fortunate that the theatre possesses so philosophical a musician; but I compassionate your situation in the midst of a company of such ignorant corrupters of music." JOMELLI afterwards avowed that he had learned much from this illustrious master. He added that if the Padre MARTINI was deficient in genius, art had supplied him with that which was denied by nature.

JOMELLI remained at Bologna till 1746, when he returned to Rome and composed *Didone*, which had greater success than *Ricimero*. The Romans declared they had never heard more beautiful airs, accompaniments better adapted to the words, richer or purer harmony, or a more correct and elegant style, which was majestic without inflation, grand without inequality, and always full of sentiment and melody. These praises, which were in every mouth, and repeated by all the journals of the day, reached Naples, and the countrymen of JOMELLI signified their desire that he should return, and allow them in their turn the pleasure of applauding his works. He instantly acceded to their request, and composed his opera of *Eumene*, which had prodigious success.

Venice had not yet seen the new composer, whose fame was spread throughout Italy, and JOMELLI felt that the suffrage of the Venetians was necessary to fill the measure of his reputation. He therefore, in compliance with their wishes, proceeded to Venice, where his opera of *Merope* caused such delight that the Government appointed him master of the conservatory for girls. Here he composed a laudate for two choirs of eight voices, which excited the warmest admiration.

In 1748 JOMELLI returned to Naples and gave *Ezio*. Recalled to

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Rome in the following year, he composed *Artaserse*, some intermezzi, and the oratorio of *La Passione*, at the request of his patron, Cardinal York.

JOMELLI had obtained in Italy all the laurels she could bestow. In 1749 he repaired to Vienna, to display his genius in a court where METASTASIO was the poet. JOMELLI imagined that if he had pleased at Naples, whose school abounded in great masters, at Rome where taste is so refined, and at Venice where had existed the greatest abilities which can honour harmony, he should succeed in obtaining the same advantages at Vienna, and above all in meriting the friendship of METASTASIO, and becoming his composer. He was not deceived—on his arrival in that capital, he gave *Achille in Sciro*, which was equally well received by the court and the city. From this moment the compact of the most sincere and lasting friendship was concluded between the greatest lyric poet and the greatest musician of Italy. METASTASIO felt as JOMELLI had done, that the latter was the composer best adapted to set his verses. JOMELLI remained nearly two years at the court of Vienna, which was rendered particularly brilliant by the presence of Maria Theresa, equally celebrated as a sovereign and for her love of the arts. He had the honour to accompany her on the harpsichord, and received from her a magnificent ring and her portrait set with brilliants.

He returned to Rome on the vacancy of the place of chapel master of the church of St. Peter, and from the year 1750 until 1753 composed services for that church, the opera of *Ifigenia* in 1751, *Talestris* and *Attilio Regolo* in 1752. In 1753 he was engaged to furnish several courts with ten operas, amongst which are distinguished *Semiramide*, *Bajazette*, *Volgeso*, and *Demetrio*.

The reputation and glory of this composer extended on every side; his abilities had never appeared so brilliant as on his third stay at Rome. He was again engaged in Germany, and this country and Italy appear to have emulously disputed his compositions. The Duke of Wirtemberg, one of the greatest musical connoisseurs of his day, was anxious to possess as chapel master, him who had during two years enchanted Austria. He was not deceived in the hope that JOMELLI would both embellish and do honour to his court. During the fifteen years that JOMELLI resided there, he composed his finest operas. We have yet only spoken of his dramatic music. Gifted with a brilliant and varied imagination, and the most profound sen-

sibility, he could not fail to excel equally in sacred music. He was naturally excited to attempt this style in Rome, where it is especially cultivated and rewarded. All the pomp of religion is there assembled. On his third residence in this city, he composed about thirty works, and amongst others a hymn for the feast of the Apostles, which is still sung every year on that of Saint Peter and St. Paul; and these compositions, in which the touching is united to the sublime, and the pathetic tenderness of religion to its imposing majesty, were the essays of an inexhaustible mind, that now for the first time signalized its superiority in this style.

In 1768 JOMELLI returned to his beloved native country, after a long absence, not foreseeing a disgrace which was destined to embitter the rest of his hitherto happy life, and which he had never before undergone. On his arrival at Naples, he composed *Armida* for the theatre of San Carlos, which was enthusiastically applauded. In 1770 he wrote *Demofoonte*; this unfortunately gave less pleasure, and hoping to be more successful, he gave in 1773 *Ifigenia*, which was ill sung and failed. JOMELLI was so affected by this misfortune, that he had a paralytic stroke. Immediately on his recovery he composed a beautiful cantata on the birth of a Prince of Naples. This was soon followed by his last and greatest work, the sublime *Miserere*, for two voices; for which his friend, the poet MATTEI, wrote Italian words, and which is sung wherever good music is known and cultivated.

JOMELLI died at Naples, August 28, 1774. His obsequies were publicly celebrated by all the musicians of Naples. A mass for two choirs, expressly composed for the occasion by SABBATINI, was performed. MATTEI thus speaks of his private character: "JOMELLI was my friend; he lived two years in my neighbourhood, and I had frequent opportunities of conversing with him, and of admiring his captivating manners, particularly his modesty in speaking of rival artists, whose compositions he readily praised, though their authors were not equally candid in speaking of him. JOMELLI had acquired considerable knowledge in other arts besides music: his poetry was full of taste, and there is a fine ode of his writing, in the collection published at Rome, on the subject of the reconciliation between the Pope and the King of Portugal.

DR. BURNEY, in his State of Music in Italy, gives the following account of his interview with JOMELLI:—

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"This morning I first had the pleasure of seeing and conversing with SIGNOR JOMELLI, who arrived at Naples from the country but the night before. He is extremely corpulent, and in the face not unlike what I remember HANDEL to have been, yet far more polite and soft in his manner. I found him in his night-gown, at an instrument, writing. He received me very politely, and made many apologies for not having called on me, in consequence of a card I had left at his house; but apologies were indeed unnecessary, as he was but just come to town, and on the point of bringing out a new opera, that must have occupied both his time and thoughts sufficiently. He had heard of me from MR. HAMILTON. I gave him PADRE MARTINI's letter, and after we had read it we went to business directly. I told him my errand to Italy, and shewed him my plan, for I knew his time was precious. He read it with great attention, and conversed very openly and rationally; said the part I had undertaken was much neglected at present in Italy; that the conservatorios of which I told him I wished for information were now at a low ebb, though formerly so fruitful in great men. He mentioned to me a person of great learning, who had been translating the Psalms of David into excellent Italian verse, in the course of which work he had found it necessary to write a dissertation on the music of the ancients, which he had communicated to him. He said this writer was a fine and subtle critic, had differed in several points from PADRE MARTINI, had been in correspondence with METASTASIO, and had received a long letter from him on the subject of lyric poetry and music, all which he thought necessary for me to see. He promised to procure me the book, and to make me acquainted with the author. He spoke very much in praise of ALESSANDRO SCARLATTI, as to his church music, such as motets, masses, and oratorios, promising to procure me information concerning the conservatorios, and whatever else was to my service and in his power. He took down my direction, and assured me that the instant he had got his opera on the stage he should be entirely at my service. Upon my telling him that my time for remaining at Naples was very short —that I should even then have been on the road on my way home, but for his opera, which I wished to hear—that besides urgent business in England, there was great probability of a war, which would keep me a prisoner on the Continent. He in answer to that, and with great appearance of sincerity, said, if after I returned to England

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any thing of importance to my plan occurred, he would not fail of sending it to me. In short, I went away in high good humour with this truly great composer, who is indisputably one of the first of his profession now alive."

"After dinner, I went to the theatre of St.Carlos, to hear JOMELLI's new opera rehearsed. There were only two acts finished, but these pleased me much, except the overture, which was short, and rather disappointed me, as I expected more would have been made of the first movements; but as to the songs and accompanied recitatives, there was merit of some kind or other in them all, as I hardly remember one that was so indifferent as not to seize the attention. The subject of the opera was *Demofoonte*; the names of the singers I knew not then, except APRILI, the first man, and BIANCHI, the first woman. APRILI has rather a weak and uneven voice, but is constantly steady as to intonation. He has a good person, much taste and expression. LA BIANCHI has a sweet and elegant-toned voice, always perfectly in tune, with an admirable portamento; I never heard any one sing with more ease, or in a manner so totally free from affectation. The rest of the vocal performers were all above mediocrity: a tenor, with both voice and judgment sufficient to engage attention; a very fine contr' alto; a young man, with a soprano voice, whose singing was full of feeling and expression; and a second woman, whose performance was far from despicable. Such performers as these were necessary for the music, which is in a difficult style—more full of instrumental effects than vocal. Sometimes it may be thought rather laboured—but it is admirable in the *tout ensemble*, masterly in modulation, and in melody full of new passages. JOMELLI is now said to write more for the *learned few* than for the *feeling many*. This was the first rehearsal, and the instruments were rough and unsteady, not being as yet certain of the exact time or expression of the movements."

[TO BE CONTINUED.]

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M. MOMIGNY'S THEORY.

TYPE OF THE MUSICAL SYSTEM.

Continued from Page 64.

If a string of an instrument only vibrated in one way, and in its whole length it would produce but one sound, in proportion to its degree of weight or its degree of tension, for these three are the things that render a sound more or less grave or more or less acute, and determine the tone and quality of the sound. But a string does not vibrate in its length alone—it vibrates in all the parts which are the aliquot parts of its length, and also in the double of each of these lengths. A string then vibrates in its two halves first united, then separated in its two-thirds at once, and in each of these thirds separately; in its four-fifths at once, and united by two and two, and in each fifth separately; in its four-fourths at once, which is the whole length, then taking the fourths by two's, and in these four-fourths separately.

Supposing that the string chosen for an example is the lowest *sol* of the piano forte, the effects are as follows:—

The whole string giving the lowest *sol* of the finger board, each half causes to be heard the octave above this *sol*; the five-fifths of the string vibrating at the same time, and forming but one whole, give in semitones the major third above the *sol*, the octave of the principal sound. Four of these fifths give the major third of the fundamental—two fifths twice give the major third above *sol*, the octave of the principal, and consequently *si*, *si*.

The three thirds sounding together, and forming but one sound, also give the fundamental, as the three thirds united form the entire string.—Separated, each third gives a *re*, a perfect fifth to the octave above the fundamental *do*, *re*, *re*, *re*. Each fourth sounding separately gives the double octave of its fundamental *sol*, *sol*, *sol*, *sol*. Each fifth gives the major third *si*, of the double octave *si*, *si*, *si*, *si*, *si*. Each sixth of the whole string vibrating separately gives a *re* a perfect fifth to the double octave of the fundamental sound *re*, *re*, *re*, *re*, *re*, *re*. Each seventh part of the whole string gives a *fa*, a minor

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seventh to the double octave of the fundamental sound, consequently *fa* seven times in the whole length of the string. Each eighth part of the length of the string gives the triple octave of the principal sound, and therefore *sol* eight times. Every ninth part of the string gives the major ninth to the double octave of the principal sound, and consequently *la* nine times. Every tenth part gives a *si* the major tenth of *sol*, double octave of the first *sol*, and major third of the triple octave of the fundamental *sol*, therefore *si* ten times. Every eleventh part of the string sounding separately, gives *do* the eleventh of the double octave of the first *sol*, and the perfect fourth of *sol*, the third octave of its fundamental *do* eleven times. Every twelfth part of the whole string gives *re* the perfect twelfth of the double octave of the first *sol*, and perfect fifth of *sol*, the triple octave of the principal. Every thirteenth of the string gives *mi* the thirteenth diatonic interval from the double octave of the first *sol*, otherwise called the major sixth of the triple octave of the fundamental sound. Each fourteenth of the string gives *fa* the fourteenth diatonic interval of the double octave of the principal sound, or seventh of the triple octave of the first *sol*.

This is the real and only Type of the Musical System which, excepting unisons, and considered according to the harmony, is *sol*, *sol*, *si*, *re*, *sol*, *si*, *re*, *fa*, *la*, *ut*, *mi*.

Considered simply according to melody, this type presents the musical system in the order, *sol*, *la*, *si*, *ut*, *re*, *mi*, *fa*.

From this fertile source I shall produce all the great principles which are unknown or ill understood. The different sounds produced at the same time by the vibration of a single string, divided in itself into a great number of other smaller strings, cannot be all clearly discerned even by the most practised ear—for the sounds I have noted in the preceding examples are only the smallest number of those which enter into the fundamental and diatonic genus.

Few musicians distinguish more than three of these different sounds, octaves excepted; I easily distinguish five of them, *sol*, *si*, *re*, *fa*, *la*; the sixth and seventh with difficulty, *ut*, *mi*, not only because they are more feeble, but because the octaves, of the first sounds mingling with them, smothers them in some degree, or at least are heard more readily.

Those of my readers who have some knowledge of harmony will doubtless ask why I have chosen the note *sol* as a principal string in

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preference to *do*. I have so done for a very strong reason, which I shall proceed to explain; it includes a secret drawn from nature, and at which artists will be at least surprised, if they are not staggered by it.

I have taken *sol as the fundamental and generating string*, because it is not the *tonic* as has been always believed and taught, but the DOMINANT which generates all the notes of the key. The dominant engender all the musical system? O scandal! O nonsense! Gentlemen you are deceived, it is neither sacrilege nor nonsense, but a simple and true interpretation of nature. It overturns your system, which is, I confess, unlucky for you; but what are your principles compared to the truth they have so long extinguished? Condescend, gentlemen, to listen to me with kindness, or at least with patience, and if I do not give you a reason for every thing by my principles, if I do not resolve all the questions usually eluded, then give me a formal contradiction; you owe it to the art, and I myself shall be grateful, since it is not to my own ideas that I hold firm, but to truth and the desire of rendering it useful. Before going further, allow me to examine your principles, for if I succeed in rendering them doubtful to yourselves, you will perhaps be less disinclined to listen to mine.

From whence do you derive your gamut? From the Greeks who possessed it before PTOLEMY and PYTHAGORAS had found its proportions; but since the celebrated RAMEAU *discovered* the fundamental base—*dreamed* not discovered the fundamental base, and this I will prove. Since RAMEAU published that the resonance of the sonorous body produces the perfect major chord, he has made known that our gamut is the product of three or four of these perfect chords. *Do, mi, sol; fa, la, do; sol, si, re;* for the gamut of the Greeks, which is *si, do, re, mi, fa, sol, la,* to *do, re, mi, fa, sol, la, si, do,* which is ours, is added the chord *re, fa♯, la.* I grant that by this means you no longer live by borrowing, but that on the contrary you have the charity to lend the Greeks your *fundamental base*, which is very generous. But, gentlemen, have you considered what a gamut ought to be? The gamut is in *do* major, *do, re, mi, fa, sol, la, si, do,* that is to say, the series of eight sounds which occupy diatonically the interval from a tonic to its octave inclusively. Very well, but that of the Greeks goes only to the sixth note of your gamut, and commences on the seventh of the key. Example—*si, do, re, mi, fa, sol, la.* Has the gamut then varied? Yes, we have perfected it. GUY D'AREZZO,

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a Benedictine, put it almost in its present state. He added a note below *la*. Thus to the gamut or to the two tetrachords, *si*, *do*, *re*, *mi*, *fa*, *sol*, *la*, at the bottom of which the Greeks had added a *la*, making *la*, *si*, *do*, *re*, *mi*, *fa*, *sol*, *la*, GUY added a *sol*, making *sol*, *la*, *si*, *do*, *re*, *mi*, *fa*, *sol*, *la*, and this *sol* was called *hypo-proslambanomenos*, or note added below that which had already been added below the others, *hypo* signifying under, *proslambanomenos*, supernumerary or acquired. But finding it useless to pass the octave, we have limited the gamut to *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*, *do*, because after the seven diatonic sounds which compose the first series, the seven following diatonic sounds, forming the second series, are so like the first, that they are frequently mistaken for them by those whose ears are but little practised, or whose attention is relaxed. In fact, the difference between a note and its octave is to the ear like that between A and a to the eye. This is clear—yes, but what is hardly so, gentlemen, is, whether you have comprehended the Greeks or GUY himself?

This is the only argument that I can perceive in your gamut—viz. that in order to include all the notes of a key, it is necessary to go from a sound to its octave, which is the repetition of that sound, or is at least considered as such; and that this series may be elementary and fundamental, it must begin by the tonic. What is the proof that a gamut commences by the tonic? Is it in that of the Greeks, beginning by *si*, which according to you is the seventh note of the key? Is it in that of GUIDO, beginning with *sol*, the fifth note of the key of *do*, which he designated by the third letter of the Greek alphabet, called *Gamma*, and figured thus Γ? Have you ever enquired why the two tetrachords which composed the system of the Greeks were united, tied, or conjoined by a note common to both? Example—*si*, *do*, *re*, *mi*, first tetrachord; *mi*, *fa*, *sol*, *la*, second tetrachord, which eliptically, and for the sake of abridgement, were written *si*, *do*, *re*, *mi*, *fa*, *sol*, *la*. Have you ever asked why the system of the Benedictine of Arezzo begun by *sol* and went to *la*, the ninth note above?—*sol*, *la*, *si*, *ut*, *re*, *mi*, *fa*, *sol*, *la*. Are you aware that RAMEAU, after having found the perfect concord in nature, and the rules for the fundamental base in his head, repented this application of these rules, and that his repentance is in the Mercury of June, 1761? RAMEAU there says, (page 152) "It will perhaps excite surprize that I should first, in my *Nouvelles reflexions*, have founded the mode on two fifths, when, carrying my researches still further, I

found this mode only on a single fifth, &c. How difficult it is (he continues) to diverge from custom! I had no sooner discovered the fundamental base than I thought of submitting it to that diatonic order upon which all musical systems are already founded. Such is the error by which I have been tormented up to the present moment, as if this were the only natural order, as if consonances were not of greater importance than dissonances, of which this order is entirely composed? But there is always time for correction." He further adds—"*What has it not cost me to preserve the same key through eight diatonics*, notwithstanding the fortunate discovery of the *double emploi*, and in order at least to preserve the sentiment of the same mode in such cases! *I have felt but too sensibly that this mode is there changed to another!* Acknowledging more and more *the rights of the tetrachord* in those cadences only which constitute the mode, my eyes are at length opened."

Well, Gentlemen, you perceive that RAMEAU himself avows that his *double emploi* was only a subtilty employed by the spirit of system. I compare it to *the skies of chrystal*, imagined by the ancient philosophers to explain the movement of the stars, of whose laws they were ignorant. But he did not stop there; he goes even to deny the gamut, and he appears to assert that the *tetrachord* is the only series of sounds really existing in a *single key*, which he here calls *mode*. Is he right or is he wrong?

RAMEAU here only quits one error to plunge into another. He had overstepped the truth, and now he is behind it. But let us go a little further back, and first judge RAMEAU from his principles, and afterwards from his recantation.

You have told me that RAMEAU and all his school gave, as generators, to the Greek gamut, *si, ut, re, mi, fa, sol, la*, the three perfect concords, *sol, si, re, ut, mi, sol*, and *fa, la, ut*. But to give three principals, three generators, to this gamut, is it not to admit three fathers to one child? The modern gamut, which allows four, is still more absurd.

The gamut is either simple or compound. If it be compound, of what is it composed? RAMEAU makes it appear that the simple which forms the compound is a tetrachord. In this case there would no longer be only seven sounds in music, but only four. In fact it seems that the ancients entertained this opinion for some time, and it would be still tenable in a system of music entirely separated from

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harmony. But in a system of music founded on harmony, seven different diatonic sounds must necessarily be admitted.

The system which is founded upon harmony is that of nature; that of which a generating string is the type or model, and which is perceptible in the phenomena of the octave to those who have no idea of harmony, nor of the resonance of a sonorous body. The system of melody is but a part; so that at the period when there were but four different names, or four notes to designate the sounds, there were also seven sounds in each gamut, mode, or key. These three words are absolutely synonymous, taken in the sense I have here given. Nevertheless, in order to avoid all confusion, I shall explain their real sense, and that which I shall in future attach to them. With respect to those octaves, which are only considered as the repetition of the same sounds, the gamut ought to be the elementary series of all the sounds which have place in a single *key*, *mode*, or *genus*.

A key is the totality of the different sounds admissible in music, and produced by a single generating string, comprising the octave of these sounds below as well as above.

The genus is that which extends or circumscribes the number of sounds which a key admits. It is diatonic, chromatic, or enharmonic.

The diatonic genus is circumscribed within seven sounds, *sol*, *si*, *re*, *fa*, *la*, *do*, *mi*, or *sol*, *la*, *si*, *do*, *re*, *mi*, *fa*, when the note *do* is the tonic. I shall speak hereafter of the other genera.

The mode does not decide the number of sounds, but the respective distance of each sound; these distances are termed intervals. The mode is major or minor.

The major mode is that which is immediately derived from nature, and is so called because three of its intervals are greater by a semitone than in the minor mode. These intervals are the third, sixth, and seventh; that is to say—the third, sixth, and seventh note reckoning from the tonic. But the seventh varies; it is major when followed by the octave, and minor when followed by the sixth.

[Here follows a simple analysis of the scale of C, according to received rules, which it is unnecessary to repeat.]

If the seven sounds represented by *do*, *re*, *mi*, *fa*, *sol*, *la*, *si*, and their infinitely varied employment only produces to a practised ear *the mere sensation of a single key or gamut*, it cannot be that this entire gamut is produced by a single string, parent or generator. For where there any many parents who produce, there are many

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generations produced; and where there are many generations produced, there is no unity of generation.—Without unity of generation there is no unity of effect; for the effect is equal to the cause which produces it. Where two causes act separately, there are necessarily two different effects produced by these two causes. According to this argument the modern gamut, to which RAMEAU gives four generators, would not be, as he says, in two different keys only, but in four.

Admitting four keys in one gamut, is the same as admitting four gamuts in one; it is therefore absurd to produce one gamut from four generators; it is equally so to admit two keys in one—for plurality once allowed, there is no more reason for a limit to two keys than to a greater number.

Gentlemen, can you inform me why the seven notes of the Greek gamut are according to you in one key, while the seven notes of the modern gamut are in two different keys? Doubtless on account of the different arrangements of the notes. But if the different arrangement of the same notes varied the key, there ought to be as many different keys and modes as possible arrangements.

The Greeks so considered it, and it was perfectly rational, because their music was not founded upon harmony, but on melody only. This is a great distinction not hitherto observed by our system-makers, and by those who have argued either for or against these systems, which are in fact only more or less bold hypotheses.

The real gamut is SOL, *la*, *si*, UT, *re*, *mi*, FA. It is produced by the succession of the first sounds of the musical system according to harmony. It is the octaves of the notes *sol*, *si*, *re*, *fa*, which produce it in concurrence with the last sounds of the harmonic system *la*, *ut*, *mi*, which intercalate between these octaves.

The natural musical system, according to melody or the real gamut, is then, *sol*, *la*, *si*, *ut*, *re*, *mi*, *fa*.

1st. Because this gamut is that of nature, and nature serves as proof to herself.

2d. Because the two tetrachords which compose it are regular and proportionate—*sol*, *la*, *si*, *ut* : : *ut*, *re*, *mi*, *fa*.

3d. Because these two regular tetrachords are connected by a note common to both—and this note, which makes a *whole* of these two parts in the tonic *ut*, is thus found in the *centre of the musical system* like the sun in the middle of the planetary system—*sol*, *la*, *si*, UT, *re*, *mi*, *fa*.

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4th. Because the dominant *sol*, which in rank is the second note of the system, thus becomes the initial or first note.

5th. Because the fourth note of the key is the third in importance, which in *ut* is *fa*, is here placed at the end of the system—SOL, *la*, *si*, UT, *re*, *mi*, FA.

6th. Because the leading note which is *si*, when the tonic is *ut*, forms with this tonic the first semitone, which necessarily renders the second semitone *mi*, *fa*, equivocal—for the *fa* being an imperfect fifth to *si*, causes *si* to be the leading note—that is to say, the note which makes the ear feel the key in which the gamut is, and in fact it is the *fa* natural which points out that the semitone *mi*, *fa*, is not in the key of *fa*, and that the series *sol*, *la*, *si*, UT, *re*, *mi*, *fa*, is in UT, and *not* in SOL.

7th. Because, according to this mode, there are not three whole tones in succession—*fa sol*, *sol la*, *la si*, which is particularly unpleasant to the ear. This is the tritone, which the Greeks, guided by nature, so long avoided, and which the moderns have unpardonably introduced into their gamut. In teaching the common gamut, the first lesson in music is therefore begun by an infraction of the real rules of that art; this gamut, which bears with it the stamp of reprobation, is only the real system reversed; the second tetrachord is put in the place of the first, and the first in the place of the second.

1.	2.
Sol, *la*, *si*, *ut* : :	*Ut*, *re*, *mi*, *fa*,
Ut, *re*, *mi*, *fa* : :	*Sol*, *la*, *si*, *ut*.

8th. In short, if an authority were needful to support nature, I should say that this gamut—*sol*, *la*, *si*, *ut*, *re*, *mi*, *fa*—was that of PTOLEMY, which would induce me to believe that anciently the Egyptians were acquainted with the resonance of a sonorous body.

It is very worthy of attention, that by means of the cliffs the musical system is found, according to harmony, by a note placed on the first line of each cliff, beginning with the F cliff placed upon the first line. Proceeding successively from this cliff, in which is written all the lowest sounds to the G cliff placed on the first line, the real diatonic system is to be found.

To admit the octave into the gamut is an error consecrated by custom. This is to recommence the system in the half proportions, and to stop on the first term; to confound melody with harmony, to enter into the second circle, which resembles, but is not like the first, because it is one degree smaller.

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The gamut must not be confounded with the octave. The former preserves the same relative proportions on whatever note it begins, and this occasions the employment of sharps and flats. The octave varies seven times in each gamut, according to the starting point.

EXAMPLE.

Octave of UT.	(In *ut.*)	UT, *re*, *mi*, *fa*, *sol*, *la*, *si*, UT.
Octave of RE.	(In *ut.*)	RE, *mi*, *fa*, *sol*, *la*, *si*, *ut*, RE.
Octave of MI.	(In *ut.*)	MI, *fa*, *sol*, *la*, *si*, *ut*, *re*, MI.
Octave of FA.	(In *ut.*)	FA, *sol*, *la*, *si*, *ut*, *re*, *mi*, FA.
Octave of SOL.	(In *ut.*)	SOL, *la*, *si*, *ut*, *re*, *mi*, *fa*, SOL.
Octave of LA.	(In *ut.*)	LA, *si*, *ut*, *re*, *mi*, *fa*, *sol*, LA.
Octave of SI.	(In *ut.*)	SI, *ut*, *re*, *mi*, *fa*, *sol*, *la*, SI.

From these different means of going through the octave, the Greeks formed as many modes, so that they had seven modes. Of these seven modes they chiefly employed six; and as they put the dominant sometimes below and sometimes above the tonic of these six modes, they formed twelve—six authentic, of which the fifth was above, and six plagal, of which the fifth was below. These are the famous modes admissible in a system of music simply melodious, and not harmonious, which have caused so much argument amongst men, other wise very learned and very respectable.

The above remarks have been employed in the developement of the following FUNDAMENTAL TRUTHS:—

First.—That music is a language—that is to say, a means of expressing sensations, ideas, and sentiments.

Second.—That this language is natural and proper to all countries; that it was in all times and among all people what it now is, but not, by many degrees, all that it now is.

Third.—That the MUSICAL SYSTEM is independent of the will of man, and that it is man who, by his organization, is subject to this system, as he is to every thing which gives him pain or pleasure.

Fourth.—That there exists in nature a type or model of the Musical System, in accordance with the ear; that this type, hitherto useless to the art, because ill understood, will serve completely to interpret all that is done in music by the explanation I shall give.

Fifth.—That the real gamut is that given by this type of music, which proceeds from the resonance, simple and multiple, of the string of an instrument, or of any sonorous body.

[TO BE CONTINUED.]

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MISS PATON.

We have always held, that as the history of any particular period of the world is most minutely pourtrayed by the biography of those leading individuals whose agency gave birth to the events of the time—so the character of musical science and its progressions being marked by the qualities of the artists who appear in succession, that portion of our miscellany which is devoted to scientific memoirs may hereafter be esteemed one of the most useful and important parts of our work. It becomes therefore a matter of peculiar care and delicacy to select from the variety which is presented to our choice, persons who may interest not only those who are solicitous to enquire into the merits of existing performers, but those whose talents are of a kind to attract the enquiring attention of a future generation, who may hope to read in their excellences and defects the characteristics of the age. It is for this reason we endeavour to be scrupulously minute in our details, in order to fix as far as is possible with some approach to exactitude, the changes in art, together with the names and accomplishments of those who invent or introduce such mutations. To invent, however, is not always, nor indeed often the lot of the singer or player. But few of the many who enjoy high applause add to or change the art they exercise. It is much more usual to find artists, and young artists especially, the followers of a master, or the imitators of some great predecessor, particularly in a country like England, where it may be averred with but too much truth, that there is no indigenous or even established school of art—where no consistent code of principles has been ascertained and laid down, but where a motley tesselation, composed of the fashions and materials of other countries, is substituted for one, which taking our own habits of thought and feeling, our own manner of expressing sentiment and passion for its foundation, might justly lay claim, not only to something like originality, but to be proper to ourselves; in one word, to be *national*. It is our honest belief, that British artists have now amassed a sufficient store of examples, and have attained

all the facilities of execution necessary to settling a philosophical understanding of the grounds upon which art must proceed, to move the affections worthily—its true end. To this grand object, our readers must have observed, all our efforts are directed; for upon this claim we principally found whatever pretensions we may be allowed to set up, to the notice and support of the real lovers and promoters of science.

In selecting Miss Paton for the subject of our present memoir, we have, then, a double view—first to present a more particular and a more just account of the talents of this young lady than is to be gained from other sources; and next, to shew how the extraordinary abilities she possesses may be applied to the highest purposes. For Miss Paton is certainly gifted with extraordinary powers, not only as relates to the physical organ, but with an enthusiasm, an intellectual vigour of no common kind. She has not yet reached her twenty-first year, yet her technical attainments, we are disposed to think, are nearly as great as those of any vocalist in this country, with the slight reservations and allowances we shall make as we proceed. She is beautiful in her person and features. She is above the middle height, slender, and delicately formed; her dark hair and eyes give animation and contrast to a clear complexion, and sensibility illuminates every change of sentiment that she has to express, whether it sinks into softness or bounds into vivacity. Let no one imagine that these endowments are matters of indifference in a singer, (particularly a dramatic singer,) or can be separated from the effects of the mere voice. How much of Catalani's fascination is derived from her most exquisite indescribable accompaniments of face and gesture? No one can look upon Madame Ronzi de Begnis without the instantaneous perception that her features and even her slightest movements present a complete index, graduating and determining the feeling by which she is influenced and excited. On the contrary, how much diminished are the effects of our most distinguished vocalists by the constraint or coldness of their manner. In this, indeed, our singers are truly national—their reserve accords with English notions of feminine manners, and we would not, for any consideration, trespass upon an opinion which is perhaps one of the great conservators of our morals and our happiness. At the same time we have that confidence in the natural temperament of our females, both constitutional and intellectual, that we stedfastly

believe they might indulge the display of their sensibilities in art to a much greater extent with perfect safety. MRS. SIDDONS furnishes one great exemplar. MADAME CATALANI herself, the most ardent of human beings, has walked her matronly and majestic course unharmed amidst the admiration of Kings, of Princes, and the whole train of accomplished flatterers,* and has afforded a pattern of as great excellence as a wife and mother, as in her professional superiority.

MISS PATON's voice is sweet, brilliant, and powerful, yet fine as it is, there can be no doubt but its tones will be mellowed by exercise and by age. To what extent the volume and richness may be ultimately carried by these improvers, it is difficult to pronounce; but there can be no doubt of her hereafter enjoying a vast augmentation of both these attributes, should she continue in the profession. Her compass appears now to extend from A to D or E, or about eighteen or nineteen notes. There is, however, one defect which it ought to be her utmost endeavour to correct and overcome. The first and capital particular in the cultivation of the voice is to attain uniformity in the production of all its sounds. To this principle sufficient attention has not been paid in the earliest stages of MISS PATON's instruction; for whether from a want or from a change of principle, many of her middle notes are brought out from the side of her mouth, which gives a whistling, a sibillating effect to them, that deteriorates much of the finest portions of her execution. Not only her tone is affected by this change of position, but the elocution of her singing and indeed her whole manner is lowered by it. In a division the ear is sensibly struck with the sudden changes, which are audible both on arriving at and on quitting the particular parts of the scale where she makes this inadmissible change in the form of her mouth. The vocalisation is injured, for in running a passage the sound will be more or less open, more inclined to a, o, i, or e, as the inclination to pass the tone through the side of the mouth becomes greater or less. This indeed constitutes *the* defect in her technical acquirements, for it is almost her only one. Her intonation is as correct as the generality of singers of the first rank.

* It is said that in a certain foreign Court the Supreme Head seized an opportunity of saying the tenderest things, and of insinuating the most splendid offers to MADAME CATALANI. Returning to the company, she with uncommon acuteness turned the tables upon him by relating how unmercifully the ——— had *rallied* her, under the pretence of not knowing she was a married woman—to the great mortification of the princely libertine.

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We must also except against her shake, which is too close, too rapid, and too hard; the trifling accent which this grace will bear is wrongly placed, and thus it becomes a mere juck of no value in expression, to which every species of ornament ought essentially to contribute. It should hardly seem necessary to state at this hour, that the time and manner of a shake must aid or must detract from the effect of the note upon which it is introduced. But we lament to observe that we cannot too often repeat and enforce the precept—for there is no part of vocal expression that has been more nearly lost even within our time than the shake. It is almost wholly banished from the Italian stage, and in our own orchestra its finest effects are seldom to be traced.

When we consider this young lady's very tender age, we can but express our surprise at the elevation to which she has carried her facility of execution. Her practice must have been laborious and incessant, for no difficulties appal or embarrass her. Nor is it to the execution of passages as they are written that she confines herself. Even in Rossini's most rapid airs she changes and at the same time multiplies the notes in a way that few, even of the most matured vocalists, venture to attempt. We beg it to be understood that we are not now speaking of the judgment of such alterations, we are merely stating a fact which demonstrates Miss Paton's execution, and in order to carry our illustration to its proof we have subjoined a few examples, *(see the plate)*, which will convey a clear idea of her power and its exercise.

It is in the adaptation of ornaments that the common and confined acceptation of the term, science is said to be manifested. If by science we could be satisfied to understand no more than a compliance with the rules of harmony in framing the graces she appends, no blame could attach, for so loose are the principles in this respect, and so multifarious the licenses allowed to singers, that they may be said, in the language of the Catholic faith, to have a plenary indulgence from all sins of commission. But we have been led to regard the application of ornament in various other and more philosophical points of view. We consider gracing as an integral part of science, which has its grander ordinances in the judgment, and which in the consistency of its effects with the character of the song, displays as much of intellectual strength as any other portion of a singer's performance. We shall then speak of this, which has been

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generally classed under the two terms, CONCEPTION and SCIENCE, together with the other faculties of the mind.

MISS PATON is now entering upon that period of life when the imagination is perhaps most vigorous, and is certainly most easily led away by the glitter that coruscates round the dazzling qualification of unlimited ornamenting. It is not therefore a matter of wonder that her manner should be exuberantly florid. It is the fault of her age, and in some sort of her attainment; for who could refrain from using what is so perfectly at command and generally so attractive as the exercise of this power? But we assure her it is a fault, and a grievous one too, and upon its correction will, in a great measure, depend her rank in real science. It is a vulgar error, and one every way unworthy of her, to imagine that an universally florid manner is indispensable towards obtaining the applauses of a musical audience.* There is always abundant opportunity for a singer to display all possible varieties of style and manner in their *proper* places; and there is no mark of bad taste so strong as the often reprobated desire to demonstrate every species of ability as it were at once.† Adaptation in this sense is good taste

* We must however confess, though it is with great regret, that the prevailing fashion goes against our assumption. At the grand concert lately given at the Opera-house, for the benefit of the nascent Royal Academy of Music, almost the only encore of the night was vouchsafed to the duet "*Sull' Aria*," sung by MISS PATON and MISS M. TREE. This sweet and beautiful melody was however made a mere ground for the ladies to embroider upon; and they manifested as much ingenuity and as much execution as possible, though at the expence of their title to sound taste. The reward was an encore. Thus then it should seem that example and competition act as a powerful stimulus to the propagation of error. What one does another must perform. At a provincial meeting, not long since, MADAME CAMPORESE sung "*Ah perdona*" with another vocalist who is celebrated for her facility. After the rehearsal Madame C. anticipated to a lady with whom she was conversing, that the way in which her competitor ornamented the passages would most probably carry off all the applause; but, added the judicious and sensitive Italian, "so it must be, for I really can not nor dare not insert a note into melody so beautiful." The effect was however reversed, for MAD. CAMPORESE bore off the palm, and distinctly received the plaudits of the audience as the reward of her sound judgment and really fine taste. We quote this fact, to encourage younger singers, particularly in the orchestra, to adhere to the laws of fine expression.

† Upon this head we need only call to remembrance that an opera generally contains songs in several styles; and if the singer has but one, as in a concert, the most effective should be chosen. But a name is never earned at a stroke.

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and sound judgment. But in addition to the allurements of conscious power, MISS PATON has heard, admired, listened to, and imitated MADAME CATALANI. She has even done more—she has imitated her with success. There is a slight assimilation in person—there is a more complete approximation in manner between them.

MISS PATON has warm sensibility. This is displayed in the vigour with which she embodies the conceptions of the composer, not less than in her fancy when she varies them. She gives impressive, passionate recitative with dignity or tenderness or pathos, as these emotions vary. She can do this *from herself*. It is necessary to draw attention particularly to these her faculties, because they are sometimes hidden or obscured by the obvious imitation into which she has been betrayed by her admiration of CATALANI.

Now we shall venture to tell MISS PATON, not in the language of flattery, that MISS PATON is too gifted to imitate *any* body without injustice to herself. For besides that direct imitation implies a want of original perception and power that is always fatal to the imitator, and which is not the defect of this young lady's nature or acquirements, it destroys the legitimate effect of any performance, by absorbing all other interests in the comparison with the original which it forces upon the mind of the hearer. No one who ever heard CATALANI—no one who ever saw CATALANI—would probably make any other remark upon MISS PATON's singing one of CATALANI's songs, than "How like that is to CATALANI." All observance of the force, power, style, execution—all would be sunk in the resemblance; the beauty of the voice, the splendour of the talent, the labour of the acquisition, the ingenuity of the application, in whatever degree they exist, would all be obliterated—the approach to truth and nature would all be lost in the similitude to CATALANI. Such are ever the effects of *direct* imitation. We repeat MISS PATON has powers to raise herself vastly above such an estimate.

But if it results from our enquiry, which the indisputably great talents of this young lady has induced us to make with even more than our customary scrupulosity, that MISS PATON's early musical education has been conducted with too slight a regard to principles, both as to the formation of the voice, and as to the elements of style, properly so called, we will venture to hazard an opinion, that with the technical facility she has now attained, if she will change her course of study, search out the foundations of the great style, and build her

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own conceptions on a general and philosophical understanding of the source and means and end of art; if she will trace the current of the affections, and endeavour clearly to apprehend how they are moved, she will thus form a style of her own, and become one of the greatest singers that has added to the estimation of the British school. We may not unprofitably hint that the notion which many entertain, that a florid manner is necessarily the true dramatic style, is unfounded and unphilosophical. The stage is conversant with high affections as well as the church and orchestra, though neither in the same way, nor in the same degree. But the elements of the great style are the foundations of all really fine singing; and even in the application and execution of ornament, which we allow the theatre admits more generally than the church, the orchestra, or the chamber, it is easily to be discerned whether the singer proceeds upon those true principles which the great style alone imparts. Miss Paton now stands upon the very spot where she is free to choose her path, and may either content herself with the vague and general praise she has already, in common with other singers, reached, or she may choose a nobler guide, subdue her luxuriant fancy, and yielding her whole soul to the chastening governance of a sounder judgment, rise to that majesty to which a just distribution of all the parts that constitute fine expression alone can exalt her. To this end, gifted as she is by nature and improved by cultivation, it is chiefly necessary, that having acquainted herself with the relation of the means to the end, with the nature and working of the affections to be moved and the manner in which art operates in moving them, it is chiefly necessary for her, we say, to forget the applications which others have made, and to consider the affinity between the materials the composer affords her, and the several forms into which these materials are to be wrought, and the power she possesses. These are the objects for her selection and combination. This is the philosophy of art. We overrate her powers if she has not mind enough to work them to her will.

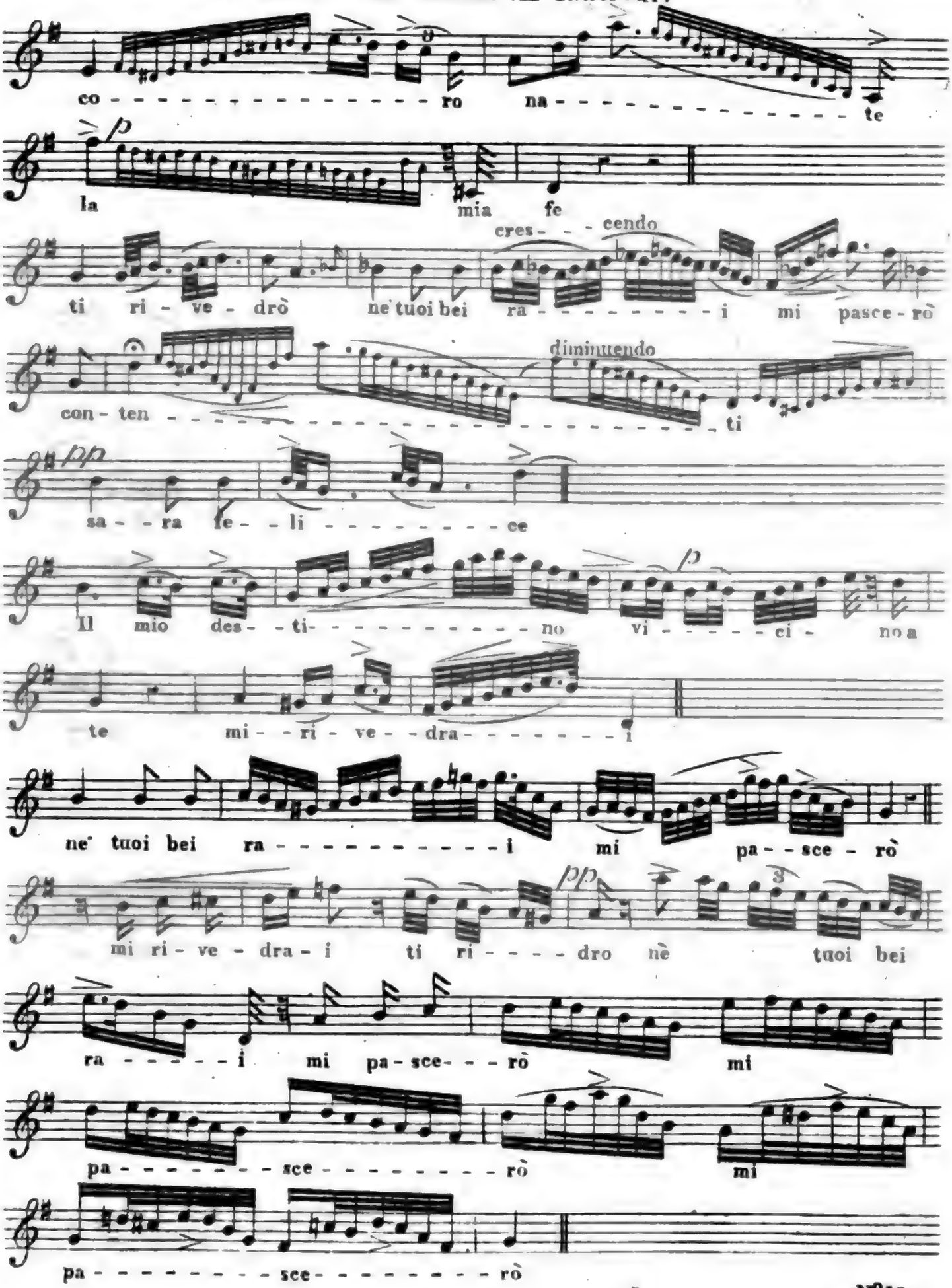
The Evening Service, being a Collection of Pieces appropriate to Vespers, Complin and Tenebræ, including the whole of the Gregorian Hymns for every Principal Festival throughout the Year, composed, selected, and arranged (with a separate accompaniment) for the Organ, by Vincent Novello.—Books 1, 2, 3, *and* 4. London. For the Editor.

The faith of the Roman Catholics is particularly distinguished by its adherence to doctrines handed down to them (as they believe) by a chain of unvarying tradition from the earliest times of Christianity. Their creed or religious belief, according to their own divines and authorities, "is not confined to the Scriptures, but it is that which our Saviour taught, and his apostles delivered, before the sacred books of the New Testament had any existence."* Perhaps it was, at least, a desire to find this uniformity in every thing that concerns the exercises of religion that has induced the Padre Martini to assign not only the practice but in a good degree the form of the ecclesiastical cantilena or chaunt to the reign of King David. That erudite musical scholar, in his *Storia della Musica*, traces out the source and current of this universal custom; and it may save the curious some trouble, and afford to the general reader some information if we endeavour to collect (from that historian and from other writers) some account of that celebration of Divine Worship which obtained so wide a diffusion.

"In the reign of King David," says the Learned Father, "Music had a regular establishment in the worship of the sanctuary. The nature of their songs is unknown, but it is credible that they regulated the various tones or modes in aid of the various affections, tracking the path which was afterwards trodden by the restorers of the ecclesiastical song, who made the intervals serve as fundamentals in the change of the tones. I am also of opinion that the pure diatonic scale was in use in the temple as the most natural, the most easy, and the most worthy of the majesty of so venerable a place. The Hebrew instruments were not adapted to follow the variations

* *The faith of Catholics confirmed by Scripture, by the* Rev. Joseph Berington, *and* John Kirk. London, 1813.

MISS PATON'S ORNAMENTS Introduced into Rossini's Aria _ Tu che accendi. _ Tancredi.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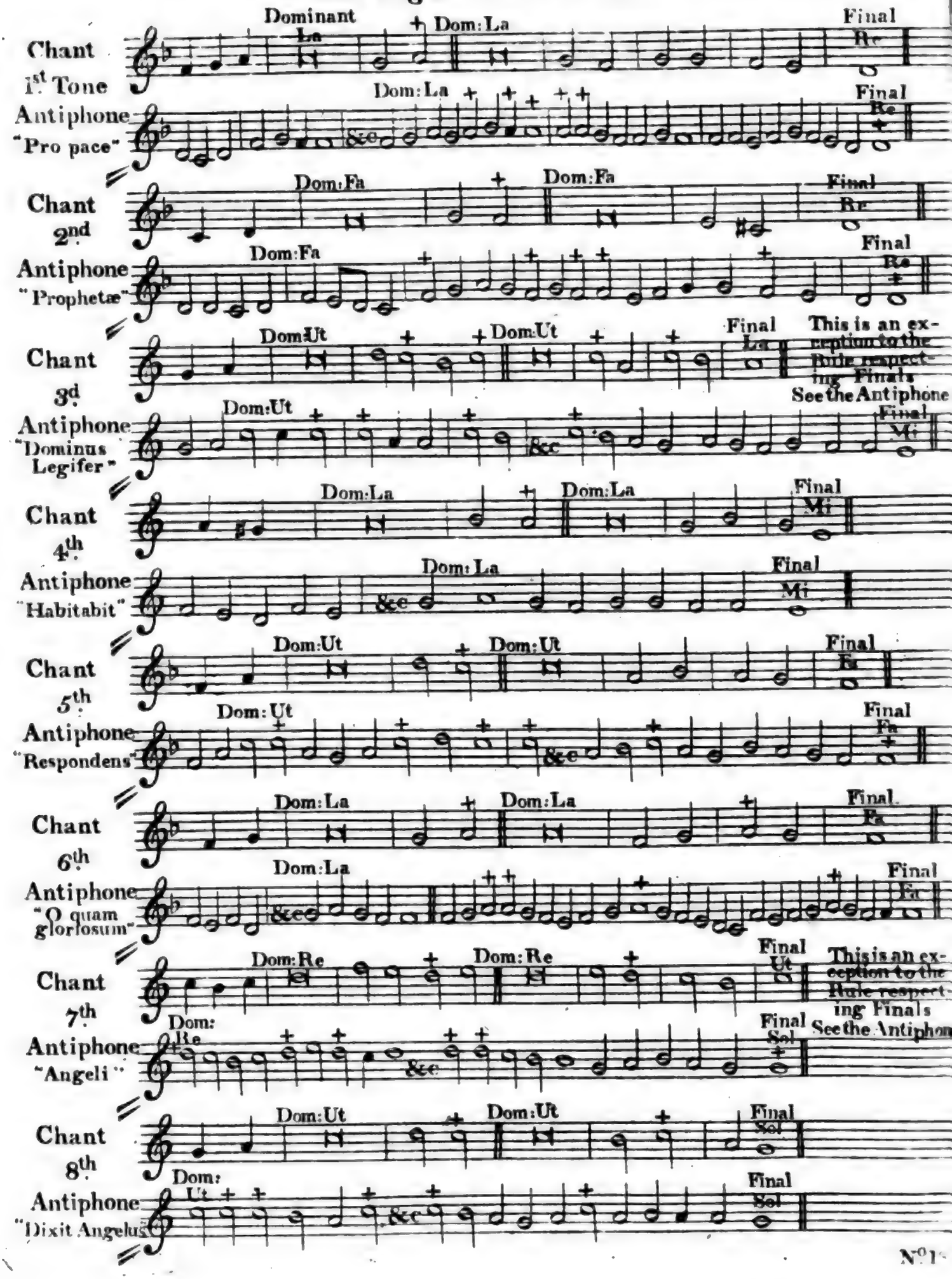
The Eight Church Tones



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of the chromatic and enharmonic intervals. It also appears reasonable that some of the chants (Cantilene) there practised are the same, or differ but little from those still sung in the ecclesiastical canto fermo. The Hebrew music of the psalmody, from the time of David, appears to have been transmitted from father to son until the middle of the first century of the church. The Apostles, who were accustomed to frequent the temple, it is most probable used the chant in which the people replied to the Levites, and as the heads of the Hebrew faith were so bigotted to the preservation of their religious forms, these psalms were doubtless the same as those of David. St. Augustin thus writes of the chant—'We have received its instruction, example, and precepts, from the same source, our Lord and his Apostles. From various parts of the writings of the Apostles and the fathers, it appears that unisonous song was in use throughout the Catholic Church in the second, third, fourth, and fifth century, and that it was introduced and ordained by the Apostles.' In the sixth century St. Benedict expressly ordains, that 'the psalms ought to be sung in the same tone of voice, and those only should sing the *canto* of the psalms to whose voices those of the monks and young men could easily be united.' From these premises it should seem that the chants (Canti or Cantilene) now used in the Roman Catholic Church, were introduced by the Apostles, and came originally from David; and the chant of the psalmody, called by the fathers of the first century unisonous or consonant, was the same called by us Canto Fermo or Gregorian. I do not mean to assert that they were immutable. In all human things there are essentials, without which they could not exist, and accidentals which do not endanger their existence: thus in a Chant or Cantilena, or Musical Air, there can be nothing else than a succession of notes varied in their nature and value—but in this variety they preserve their essential parts, and whatever thus diversifies them is accidental. In a series of a determinate succession of notes it is necessary to pay some attention to those phrases or particles commonly called Passi Musicali, in the combination of which consisted the idea or subject of the Cantilena. In each intonation or Cantilena of the psalms, there were three passi musicali, or phrases of notes, one of which regulated the first syllables of the verse, and was called principio d'intonazione—the other, the last syllables of the half of the first verse termed cadenza media—the third, the last syllables of the end of the same verse called cadenza

finale. These three divisions were anciently distinguished as "sic incipit, sic mediatur, sic finitur." There was also in every intonation a note which we call principa or caratteristica, which regulated all the other syllables which preceded the cadenza media and finale; and on the multiplication of syllables this note alone was repeated and no other—it is therefore this which characterizes the Cantilena or tone. This form was so cautiously observed that if any attempted to alter it they were anathematised."

St. Gregory the Great, the first Pope of that name, was the grand corrector and improver of the chant towards the end of the sixth century. He is said, by Sir John Hawkins, to have improved upon the institutions of Saint Ambrose, but what these were is undecided. All the ecclesiastical writers speak of the Ambrosian chant, but there are no vestiges remaining sufficient to ascertain its peculiar character. St. Ambrose, according to St. Augustin, introduced into the Western Churches the method of chanting the psalms as practiced in the East about the year 600. Those who have written on the subject agree that St. Ambrose only used the four authentic modes, and that the four plagal were afterwards added by St. Gregory. It is certain that the music of the church service was very irregular until the time of St. Gregory, and that he restored the ecclesiastical chants to a better form. His antiphony regulated the various services; he established three formulæ of melody for Sundays, feasts, and days of solemnity. This distribution was preserved inviolate, and observed throughout the church.—While the Padre Martini asserts, that Gregory was the improver and corrector of the Gregorian chant—Hawkins says that "the encreasing the number of church tones from four to eight, and the institution of what has been ever since called after him the Gregorian chant or plain song, is the improvement for which of all others this pontiff is most celebrated. Martini also says that St. Gregory rendered the Cantilena less difficult by changing the letters of the Greek alphabet, which had been previously used as cyphers or notes, for the Roman letters; but Hawkins affirms that the Greek letters had been rejected before his time, and that he only reduced the number to seven—A, B, C, D, E, F, G. To distinguish the second septenary from the first, small letters were used instead of capitals, and that on extending the system the letters were doubled. Four lines only were used in the notation of chants, with the base and tenor cliffs, which are move-

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note; and two kinds of notes, the square for long syllables and the lozenge for short. The Italians allowed no such distinction, every note being of the same duration. The only accidental allowed in the plain chant was a flat on the note B, which when removed was done by a natural; no sharp occurs in chants of great antiquity. The natural scale of A was that employed, varied occasionally by B flat.

NIVERS in his Dissertation *sur le Chant Gregorien* determines the characters employed in its notation to be twelve; viz. the four lines, the tenor or C. cliff placed either on the 1st, 2d, or 3d line, but never or rarely on the 4th. The F or base cliff generally placed on the 2d line, rarely on the first. The two notes the long or black square and the breve, a black lozenge, the bars and half bar to denote the place where all the choir make a short pause and take breath. The guidon (in modern language the direct) to mark the situation of the following note on the next line. The bemol or flat—the point equivalent to the modern dot. The bond or joining, corresponding with the slur, and the diesis. He next describes the tones in their order. But the Gregorian chant became corrupt soon after its institution.

It is probable that the Britons became christians and singers at the same period. BEDE relates their conversion to have arisen from the following circumstance. Some boys were exposed for sale in the market at Rome, were seen by Gregory, who on being told they were Pagans, and from the Island of Britain, expressed his sorrow for their condition, entreated the Bishop of Rome to send missionaries into Britain. Augustine the Monk and others were dispatched with singers, who instructed the barbarians in the western countries; but at the death of these men, the music of the church became very corrupt, and continued so until the time of Pope Vitalianus the First, who sent John, a famous Roman singer, and Theodore, afterwards Archbishop of Canterbury, to correct the abuses which had occurred.

The Roman office appears to have been introduced into France on the accession of Pepin, about the year 700, by Pope Stephen the Second, who consecrated the king, and brought with him chaplains and singers to instruct the choir of St. Denys, and afterwards the other churches of the kingdom. During the Reign of Charlemagne the Gregorian chant was so degraded from its original form, that he

* The notes were inserted subsequently to the time of Pope Gregory.

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applied to Pope Adrian, who sent him twelve excellent singers to reform and regulate the service. They, however, jealous of the honour of Italy, determined to increase the disorders they were employed to amend; and being dispersed in different parts of the kingdom, every man taught a different chant. This fraud was discovered by the Emperor, who had heard the chant in its original purity during the life of his father, and complaining to the Pope of the people he had sent, they were recalled and punished, and two singers were again sent to France, who restored the original Gregorian chant; but in the reign of Louis le Debonnaire it was again so corrupt that it subsisted only in the memory of a few Romans. Gregory the Fourth, then Pope, was unable to grant the request of Louis for a sufficient number of singers to instruct the people. The causes assigned for the first corruptions of the Gregorian chant were the disuse of the staves, cliffs, and other necessary characters. It appears that little points and irregular characters were employed instead of notes.

The Gregorian chant was first introduced into Arragon and Catalonia by Alexander the Second, 1068, but the inhabitants manifested a great aversion for the Roman worship. Gregory the Seventh completed the work, who entreated, threatened, and admonished, until he prevailed with the kings of Arragon and Castile to abolish the Gothic service and establish the Roman. The method employed was extraordinary. Two champions fought for the two liturgies, which were also committed to the ordeal of fire; but though the Roman was consumed while the Gothic remained entire, the authority of the Pope was triumphant.

The Gregorian chant has always been held in such high estimation, that the most celebrated musicians in every age since its first institution have occasionally exercised themselves in composing harmonies upon it.

Having thus given a brief abstract of the history of the Gregorian chant, and its introduction into the Catholic church, we shall, in as clear a form as possible, endeavour to make the principal rules by which the ecclesiastical compositions of this early period were governed, intelligible.

The eight ecclesiastical tones (or modes) are regulated in their descant by two sounds, one of which is termed the *Dominant*—not in the sense that word is commonly used in science, but merely to

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signify the most prevailing sound in the melody—and the other the *Final*, or the sound with which the melody terminates.

The following is a complete list of them :—

The 1st tone (or mode) has	La for the *Dominant*,	and Re for the *Final*.
The 2d	Fa	Re
The 3d	Ut	Mi
The 4th	La	Mi
The 5th	Ut	Fa
The 6th	La	Fa
The 7th	Re	Sol
The 8th	Ut	Sol

These rules are illustrated in notes in the plate annexed, where are given, as examples, a chant and an antiphone in each tone. Instead of using the old square and lozenge-shaped note, and the two Gregorian clefs, which correspond with our modern tenor and bass clefs, we have employed the modern notation and the common treble clef, in order to render the examples as intelligible as possible.

The reason of the arrangement adopted in the ecclesiastical chants will be understood, when it is considered that a main object of the fathers of the church in introducing the musical service was to connect the several parts in such a manner, as to keep the whole within the compass of the voice. Hence the use of the dominant or prevailing note, which serves as a medium for adjusting the limits of each tone. In addition, all the authorities concur in the rule that no chant can exceed the limits of a tenth.

The *terminations* of the *chants* are occasionally varied, but the *dominants* are always in strict conformity to the rule. In the *Antiphones* the *dominants* are not so conspicuous, but the *Finals* are invariably according to the regulations above mentioned. The *Chants*, therefore, afford the best example in illustration of the *dominants*, and the *Antiphones* of the *finals*.

The Gregorian scale is *diatonic ;* when the seventh of the scale is flattened it is denominated *za*, instead of *si*. The *four first* modes in the psalms, antiphones, &c. partake chiefly of *minor* terminations, and the *four latter* modes of *major* terminations; accordingly the minor third is principally employed in the harmony, when the melody is accompanied by the organ, in the four first modes, and the major third in the four latter modes.

Erculeo, in his treatise, however, considers the tones as composed

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of scales, each commencing with the several degrees of the octave in succession—thus, the alteration of position which the tones and semitones undergo, should also seem to constitute another distinction.

The same writer has assigned to each of the tones its peculiar characteristic in expression. The first he considers as narrative—the second sorrowful—the third disdainful—the fourth forgiving—the fifth joyful—the sixth indicating a deeper degree of distress—the seventh devotional—the eighth solemn, or adapted to the mysterious parts of religious worship. Sir John Hawkins, however, treats this division as merely the work of fancy.

The more minute distinctions of the Gregorian music, whatever they may be, are probably discernible only by much longer study than we can profess to have given it. But to our ears and to our hearts these compositions convey a simple primitive feeling of devotion, which no other music is able to effect. We see too in the chants and hymns especially, the rudiments of beautiful melody, and it is easy to trace an acquaintance with them, in the phraseology of our early musicians—of Purcell for instance. In fact they present the true foundations of our ecclesiastical music, in its strictest sense. The short pieces of melody to be found in some of them, may be called elegant as well as simple; for instance, the *Salve Regina*, book 1, page 12, *Creator Alme*, book 2, page 4, and *Corpus Christi*, book 2, page 24. One of the singularities appears in the reluctance to employ disjunct degrees. There is scarcely a skip of more than a third which gives a sweetness and flow that is not only grateful to the ear, but seems particularly consistent with the general calmness and solemnity of the sentiments that are to be expressed. But here are also to be traced, which appears to us very curious in so early a period of composition, the first elements of florid or melismatic writing, many notes being placed over single syllables. The object, however, is obviously to give length and variety, and the good Pontiff has preferred the multiplication of notes upon a syllable to the repetition of words, which of course is a more modern expedient; we do not know the period when it was first adopted.

The Gregorian chant, which we have shewn was for so long a time the only species of composition used in the Roman Catholic service, has been gradually disappearing during the last forty or fifty years, and is now almost wholly discontinued in England. This may perhaps be attributable, in some degree, to the difficulty found by the

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generality of organists in accompanying the Gregorian masses, &c. with appropriate harmonies; for as no copies were published but those containing the mere *melody*, and that too printed in the old square and lozenge-shaped character, the organist was left entirely to his own skill, to adapt whatever bases his fancy suggested, and to supply correct and grammatical harmonies to the singular modulations and transitions with which this wild style of music abounds. This could be no easy task, especially to those organists whose knowledge of harmony was confined, and who therefore would naturally give encouragement to the introduction of other music, in which the bases and chords were supplied ready to their hands.

Another cause has probably arisen from the employment of *regular singers* in choirs, instead of the *clergy* as formerly; the latter were content to sing the old chants in *unison*, but the former would naturally wish to display their abilities in *part-singing*, as well as in solos, duets, &c. thus requiring a wider scope than the ancient Gregorian allows. But a still more effective cause has perhaps been the gradual *change of taste* in the musical part of the congregations, (induced originally by this employment of professional performers,) and the consequent necessity on the part of the proprietors and conductors of the various Catholic Chapels, to bring forward such compositions as would be most attractive and satisfactory to those who attended the service.

The first attempt to introduce a deviation from the Gregorian style was made, we believe, by CHARLES BARBANDT, who was organist to the Elector of Bavaria's chapel (and who was the master of MR. WEBBE, the celebrated glee composer). So far back as the year 1776 he published a little collection of pieces for the Catholic service, under the following title: "*Sacred Hymns, Anthems, and Versicles, for Morning and Evening Service, on all Sundays and Festivals throughout the year; taken out of the public Liturgy of the Church, and set to Music in a manner no less solemn than easy, and proper to promote the Divine Worship and excite the Devotion of the Faithful.—By Charles Barbandt. London: printed for the Author.* 1766."—This work is now extremely scarce. These compositions are in a light, trivial, French style, and their performance was principally, if not entirely, confined to the chapel for which they were written.

We are not aware that any further effort was used until the year 1792, when MR. WEBBE's motets, and the collection of masses by

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WEBBE, RICCI, and PAXTON, were published. These, from their simplicity of style and facility of execution, were admirably adapted to the powers of a small choir, and soon became in almost universal request. Next came MR. NOVELLO's works (the first of which appeared in 1811), and afterwards the masses of MOZART and HAYDN.

The only portions of the Gregorian chant now generally retained in the *morning* service are the parts sung by the priest at the altar, and the *responsiones*.—These MR. NOVELLO has endeavoured to preserve as long as possible, by arranging them for six voices, and giving them the rich and harmonious effect required by the admirers of the modern school, and he has published them in a seventh book of motets.

In the *evening* service, the *chants* for the psalms, and the Gregorian *hymns*, have stood their ground hitherto against all attempts to supersede them.—How long this may be the case, it is not easy to calculate, but MR. NOVELLO has done all in his power to preserve them for the admirers of these old melodies, by forming them into a complete collection.

That he has done this in a most masterly style the slightest inspection will convince the musician. In some instances he has deviated from the strictness of the rules which allot to the four first major, and the four last tones minor terminations. But wherever he has done so, it has been clearly with the view of diversifying the harmony, and in this respect it is only necessary to compare some of the existing MS. mass books (which we have done) with MR. NOVELLO's arrangement, to perceive the great superiority of the latter. MR. N. has also in some instances transposed the melodies, to bring them within the compass of the generality of voices. But to apprehend with what correct taste he has adopted his harmonies to the peculiar and characteristic beauty of the style, demands nearly as complete a knowledge of the subject as MR. NOVELLO himself possesses. MR. SAMUEL WESLEY, who is perhaps the best Gregorian in this kingdom, and two or three others we could name, are alone competent to do MR. NOVELLO all the justice his labours merit, for that praise only will afford him gratification, which comes *a laudato viro*. To such judges, however, we may safely refer his arrangement.

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A Fantasia for the Harp, in which is introduced the favourite Scotch Air, "Charlie he's my darling;" by N. Ch. Bochsa. London. Chappell and Co.

Caledonian Fantasie for the Harp, with Variations on "Scots wha ha'e wi' Wallace bled;" by N. Ch. Bochsa. London. Goulding, D'Almaine, Potter, and Co.

"Celle que j'aime tant," a favourite French Air in the Tyrolean Style, with an Introduction and brilliant Variations; by N. Ch. Bochsa. London. Goulding, D'Almaine, Potter, and Co.

Andante and Second Rondo on a favourite Quadrille, for the Harp, by N. Ch. Bochsa. London. Chappell and Co.

Introduction and Variations on the Air, Benedetta sia la Madre, for the Harp, with an Accompaniment ad. lib. for the Flute; by F. Dizi. London. Birchall and Co.

Introduction and Variations on the Air of the Yellow Hair'd Laddie, for the Harp and Flute; by F. Dizi. London. Birchall and Co.

Rossini's favourite Air, "Di piacer," arranged for the Harp, with an Accompaniment for the Piano Forte; by S. Dussek. London. Chappell and Co.

Fourth Divertimento for the Harp, by Ph. J. Meyer. London. Chappell and Co.

Mr. Bochsa's compositions for the harp have been of a kind to elevate very considerably the reputation of the instrument, and if we may judge from these new productions, his genius still goes on to give it greater importance. The first Fantasia is rich in fancy and invention; the Introductory Capriccio has all the force and fire of Mr. B.'s peculiar manner, united to a scientific employment of his knowledge of composition, as exhibited in the occasional introduction of parts of his subject, and the very beautiful passages he has constructed upon them. The variations are particularly adapted to shew the powers of the harp;—thus the first is formed to display a light but legato touch; the second is animato con fuoco, consisting entirely of full chords, struck with both hands in alternate succession; the third is in passages of seconds, to be played delicately and legato; the fourth a largo, devoted entirely to expression, being almost a succession of cadences, demanding great feeling and

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finished execution; the conclusion is an allegro vivace of much spirit. This Fantasia is, besides its superiority as a composition, particularly excellent as an exercise on all the highest points of the art.

The Caledonian Fantasia is in the same style. The introduction, an allegro con fuoco e energia, is highly effective, and the appearance of the subject is managed with great power and science. The variations, particularly the second, fifth, and sixth, are admirable. And here we may notice the absence of every thing common-place, or even bordering on vulgarity, which we believe we may justly say of all Mr. Bochsa's compositions, but particularly in pieces like these Fantasias, where the mind of the composer is filled with a force and energy admirably tempered by feelings of a softer and more touching nature. This versatility of passion Mr. Bochsa has eminently the power to transfuse both into his compositions and performance, and he has been particularly successful in its application in the Caledonian Fantasia.

The French Air is a piece of much difficulty and great execution. It will consequently be a means of conferring the power it is calculated to display.

The Andante and Rondo is one of the most elegant compositions of the Master. The first movement is an exquisite morceau, and the second has a grace and sweetness that is quite captivating. The lesson is easy as far as relates to mere execution—but it requires an elegance and delicacy of touch and feeling that is, we fear, allotted to few performers.

Mr. Dizi's compositions are distinguished for their elegance, and like Mr. Bochsa's, exhibit a perfect command of the instrument, as well as the ability to enhance its merits and attractions. In the introductions to the variations of both the pieces of which we have given the titles, he has employed the passage most congenial to the nature of the instrument, namely, the arpeggio, very successfully, by making it a means of beautiful modulation, while to the flute is allotted single notes, coming in with an effect chiefly derived from contrast, and attention to the various characters of the instruments. "*Benedetta sia la Madre*" is a beautiful air, and may be found in the Spanish melodies—arranged to English words, beginning "*When the weary sun declineth.*" The great merit of the variations, like that of the introduction, is their perfect adaptation to the instruments for

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which they are written. The third and fifth are very graceful cantabile movements, while the other four are equally excellent for their brilliancy. Although the flute part is termed in the title page an ad libitum accompaniment, it appears to us that the composition would be incomplete without it.

The variations on the "*Yellow hair'd laddie*" are of the same description. The melody of the subject is well preserved, while its original character is varied with much taste and imagination. The second variation is particularly pleasing, as well as the third, a minor. The fifth and last is an allegro brillante; the flute having the air and the harp part full of rapid arpeggios. Mr. D. has made the flute accompaniment sufficiently difficult to raise it above insignificance. It is of a kind to do no discredit to an accomplished player, and will not intimidate or exceed the acquirements of a less finished performer.

"*Di Piacer*" is arranged with taste and some brilliancy, and is one of the best adaptations of the subject that has appeared. The piano forte part is a simple accompaniment, and not essential to the piece.

Mr. Meyer's Divertimento is limited in difficulty, but is animated and agreeable, and possesses many claims upon the attention of the young performer.

La Primavera
Il primo Amore
L'Amor timido
Cantata, by Leoni
Cantata, by Count Giraud
La Gelosia
L'Inciampo
Tis done, tis done
Day set on Norham's castled steep
Seven Canzonetts, Duetts, &c.
Spirit of Bliss
Fly to the desert
Bendemeer's stream
Why so pale
A song and catch for four voices

All composed by Lord Burghersh. London. Power.

In those early ages of the world, when music formed a part of the means employed to associate the observances of religion and the ordinances of the State more strongly in the minds and habits of the

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people, to be ignorant of the science and incapable of performing, rendered persons of estimation, whether for rank or talent, the subjects of remark. But in England, for a long series of years, the reverse has been the case, and it is rare, though not perhaps so rare as heretofore, in the middle period as it were, to find those exalted by rank and fortune emulous of attaining the praise that follows excellence in the fine arts. Music, though capable of contributing so sensibly to the happiness of social life, has certainly been classed far lower than it deserves to be. It has rarely, like painting, been the object of especial patronage among the affluent and informed. On the contrary, it has been sought and listened to by the many merely as an amusing solace for a short and a very short time, while those who have bestowed upon its practice any considerable portion of their hours and attention have been looked upon as enthusiasts, and not seldom pitied as incapable of the loftier pursuits of intellect. That such an estimate of our science and its powers is now held to be prejudiced and unjust we believe we may fairly aver.—Men of reflection, even those who have not this sixth sense, begin to esteem the art more highly as it becomes more universally diffused, as they witness its effects in providing a domestic resource from those habits of petty labour, of idleness, or of dissipation, which consumed the days and years of a former generation—as it has superseded tent-stitch and cards—as it has softened our passions and refined our affections—in a word, as it has grown into an intellectual, an elegant, and a social enjoyment, which, by bringing together the sexes and directing their thoughts to a point mutually interesting, has converted hours of leisure into hours of delight. Nor is music now cultivated for itself alone. That sound and high attainment which is admired, implies no slight acquirements of other kinds—of language and of poetry almost necessarily, which, being the vehicle of various knowledge, gradually leads the mind not only to desire but to obtain it. Indeed it should seem that music has gained such a hold on the affections and such a place in the habits and customs of England, that it will be the fault of the professor alone if he does not class with other artists. If he be studious to sustain his own character and the character of his science by pure morals, by the adjunct cultivation of letters, and by polish of manners, there is now little danger of his finding the same reception in the polite world that literature, painting, and sculpture obtain for those who distinguish

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themselves in these departments of art. It will probably be considered a strong confirmation of these premises to adduce the example of such a person as LORD BURGHERSH, the son of a Nobleman, himself too a Statesman, and employed in the service of his country on a Foreign Mission, (his Lordship is the representative of the British Court at Florence,) not only devoting his leisure to the cultivation of music, but studying with sufficient ardour and attention to compose and with sufficient success to venture upon the publication of his works. Nor are these the only testimonies of his Lordship's ability. A symphony of his has been long since thought worthy of being performed by the Philharmonic Society of London, and though his immediate absence on his mission was anticipated, he has been chosen the President of the Committee of the Royal Academy newly instituted, and which establishment probably owes its origin to his Lordship's exertions and influence. These conjoint reasons—the ability and attainments of an individual thus distinguished by rank and estimation, the impulse such an example can hardly fail to give to the cultivation of the science and the beneficial effect upon its interests, have induced us to bring under one view the published works of the Nobleman who has thus dignified his own leisure and our art at the same time.

We shall not however aim at any thing like a detailed criticism of his works before us. To point out slight grammatical errors (even if they existed) is one of the objects of criticism which it affords us no pleasure and our readers very little profit, to exercise. The purposes of our work are commonly of a higher order. We aim at giving a *general* notion of the publications that are worth selecting from, to the purchasers of music. It will then be thought sufficient if we endeavour to gather from these before us the general distinctions of the noble author's mind, as we can collect them from the characteristics of his style. And even thus we feel that without being guilty of injustice, we may not rise to a fair estimate of LORD BURGHERSH's talent as a composer, for if memory does not deceive us, we have heard far better things than these from his Lordship's pen, which yet lie busied in his portfolio.

LORD BURGHERSH is said to have studied in England, in Germany, and in Italy—but it is quite clear, judging from the unity of design and of taste his printed compositions exhibit, that his musical faith has been settled in the latter country. As a writer of vocal

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music, his Lordship's works demonstrate traits (one especially) that are rare at this time of day. We are tempted to pronounce that their principal attribute is a clearness and purity of melody worthy the best ages of legitimate expression. It is perhaps true that there are few or none of those marks of vehement passion about them which distinguish the very highest species of composition. But there is always—we say always—grace, refinement, and feeling—in the display of some of the affections deep feeling, and it is conveyed with elegance truly to be termed classical. For the manner is of the same rank and of the same species as the best cantatas of the best schools. There are no elaborate passages, either for the display of the passion or of the singer—but there is a simplicity, a nature, and a truth, which are worth, as we esteem the matter, much more than half the modern inventions to diversify and exalt, which are always upon the very verge of extravagance if they avoid falling into it. This we say is the leading characteristic of Lord Burghersh's writing.

The form his Lordship has chosen—the Cantata—we are afraid will be considered something obsolete, but it affords opportunity for variety and for the display of considerable ability in the management of his recitatives. These are flowing and easy, yet with considerable diversity, tempered however in like manner with all the rest, by an obvious avoidance of the convulsions and distortions of strong passion. The little ritornelles with which they are embellished, are often touching and generally very sweet. To modern and to English ears these recitatives may seem to occur too frequently. Metastasio, we conceive, would have thought otherwise. We recur to the mention of this poet because there is an analogy between his verse and the music of Lord Burghersh. The same simplicity and purity—the same kind of expression belong to both. His Lordship will probably be more than satisfied with such an acknowledgment, at the same time truly we speak as we feel, and are very far from intending to flatter him on his vein. If called upon for proofs, we should begin by pointing out the selection of his subjects—the natural tendency of them, caught, we conjecture, from deeply imbuing the mind with the Italian poetry of Metastasio's school—the general plan and construction of the music, which also partakes of the same period—and finally the similarity of the emotions in nature and degree, raised by the lyric poetry of the one, and the musical compo-

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sitions of the other author. These are the circumstances that make out the parallel. By this we do not intend to say that the two individuals rank together; but we do mean to say, that so far as it goes, Lord Burghersh's music excites the mind and the affections, awaking the same emotions, and in the same manner, that the poetry of METASTASIO, in the same species, his *Palinodia a Nice*, for instance, raises. Of course the several works have their degrees. *Il sogno, il primo amore, the cantata* by *Count Giraud*, and that by *Leoni*, are the positive; *L' amor timido* rises to the comparative, and *la Gelosia* to the superlative of his Lordship's excellence. But they are all very novel things, and are as truly original as any compositions of our time, in their shape and species. *L' inciampo* has more force and contrivance than any of the others. But we repeat the cantatas are all really good. Neither do we speak of them relatively, as the works of an amateur, but positively, as music.

The English works enumerated at the head of the article do not partake of the excellence of the Italian compositions, so strong probably is the power of association—but with the exception of *Spirit of Bliss*, which is rather elegant, we perceive nothing to distinguish them above the middle rank of writing, which now deluges the public. There is, however, enough, quite enough in the cantatas, to place Lord Burghersh upon the list of amateurs who have dignified music, by adopting it as a pursuit, and their own names by their attainments in the science.

Two Airs for the Piano Forte; the Variations composed by J. B. Cramer. London. For the Proprietor, by Birchall, Lonsdale, and Mills.

Introduzione ed Aria all' Inglese, for the Piano Forte, by J. B. Cramer. Op. 65, London. Goulding, D'Almaine, Potter, and Co.

A fourteenth Divertimento, Piu tosto nello stile Italiano, for the Piano Forte, by J. B. Cramer. London. Birchall and Co.

Rondo, with an Introduction for the Piano Forte, by J. B. Cramer, Op. 66. London. Goulding, D'Almaine, Potter, and Co.

MR. CRAMER'S compositions are universally and deservedly admired, and are at least as popular as those of any living writer for the piano forte. It will not seem extraordinary that we should

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enquire into the cause of this admiration, and the following remarks will, we trust, justify the attempt.

Mr. Cramer seldom endeavours to produce grand or extraordinary effects; his imagination is under such controul that it rarely outstrips the comprehension of those the composer desires to attract. He is content to please; and what in this age may seem to distinguish him among the highest and ablest authors, he seldom desires to astonish by the novelty of peculiar constructions. He is therefore sure of the sympathy of general hearers for whom he appears to write, and his works are consequently more universally understood and enjoyed than those of greater elaboration. A master either writes for himself—that is to say for the exhibition of his own attainments and powers—or he lowers the difficulties of his style to the faculties of his pupils, and to the public in general. In the first case, his compositions are considered as a test of his imagination, and of his peculiar power of execution, and will be only attempted and appreciated by those who are equally accomplished, or by such as desire to arrive at the same degree of excellence. They will therefore fall into the hands of comparatively few persons, while in the second case his more inferior works will be diffused in proportion as they hit the tastes and capacities of the multitude. A composer who has arrived at the eminence Mr. Cramer has reached, will and undoubtedly does up to a certain point, lead the taste, but it can rarely be expected to follow the more cultivated imagination of an artist throughout all its flights. There are few writers who understand the art of accommodating without degrading their style to general apprehension better than Mr. Cramer; and to this cause, added to the grace and sweetness of his manner, may be principally attributed his universal popularity.

The first composition above enumerated is composed for and dedicated to the Princess Augusta. The remarks we have just made are here amply exemplified. In this piece there is no extravagance, no straining after original combinations, all is smooth, natural, and graceful, melody is predominant, and appears in various shapes, each equally attractive. The effects might perhaps have been heightened by stronger contrasts, but on the other side there is no danger incurred of losing the sympathy of the hearer. The opportunity the variations afford for the display of execution is not great, yet there is a brilliant lightness thrown over the whole piece, which

demands an equal share of elegance in its performance. If we have not expressed with adequate strength how highly we esteem this production, we shall sufficiently testify our sense of its merits by assigning it a place with the *Rousseau's Dream* and *Midsummer Day*, of the same composer.

In the second composition the introduzione is full of soft and gentle expression, the passages elegant, and the modulation easy and natural. The *Aria all'Inglese* derives its character from the conjunct intervals and equal duration of the notes, which properties give it a resemblance to the style of an old English air. It is a sweet and flowing melody, and serves as a foundation to the succeeding pages, which are of the same nature and possess the same characteristic smoothness as the air.

The Divertimento has more variety than the preceding piece. It is in three movements—the first an introduction of great spirit, chiefly constructed on imitations between the parts. The second an *Andante Cantabile*, consisting of an agreeable melody in a smooth level style, but without any other more striking quality. The third movement is a *Siciliano* in C minor, lively and rather quaint. We seek in vain for the reason of the title of this piece, as we see in it none of the attributes of Italian style. On the contrary, we find in it all the characteristics of Mr. Cramer's manner less fortunately employed than on many other occasions.

The Rondo is full of animation, and of that interest which arises from ingenious contrivance and an elegant fancy. The subject is a composition of Mr. Bishop's. We may assure our readers, without going into an analysis of the piece, that they will find in it an additional source of pleasure and advantage to those with which Mr. Cramer's genius has already so frequently furnished them.

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Song from the first Angel's Story in the Loves of the Angels.
Song from the second Angel's Story, &c.
Song from the third Angel's Story, &c. written by Thomas Moore, Esq. the Music by Henry R. Bishop. London. Power.

When the mind is stimulated to effort by any extraordinary excitation, it is commonly visible in the production that follows. A composer like Mr. Bishop has rarely, we apprehend, the opportunity of selecting the words for himself. We infer so much from the quantity of music which we see proceeds from his hand, not as matter of choice, but of compact, for of such a kind are his operas and his symphonies and accompaniments to Mr. Moore's *National Airs*. Concerning the mass of the poetry submitted to him from the theatre, the only thing to be said is, that the musician would be pitiable indeed, if his genius had not a spring independent of that afforded by such words as make up the majority of melo-drames—and as it is, the wonder is scarcely less, that upon such slight hints Mr. Bishop should be able to build such elegant and excellent things as he has frequently done. He has, it is clear, a poetry of music in his mind independent of the poetry of language. But still in the majority of instances he combats with fetters on his limbs. In setting the songs before us, we imagine that the composer to Covent Garden has felt the influence of Mr. Moore's great name; and it is also probable, that in studying the story in order to imbue his mind with all the necessary feeling of the situation and incidents under which the sentiments have arisen, he has been wrought up to the glow and intensity which appear in his music. This is our theory—for the compositions bear those singular marks of deep interest, which are to be found in few only of his former productions—in two songs in particular, "*Scenes af my childhood*" and "*Absence.*"* Should this similitude be thought also to indicate a new *manner* lately adopted by Mr. B. perhaps there may be some justice in the remark. We deem, however, this manner to be very original, and to our notice of the songs to which we have alluded, we refer the reader for the principles upon which, as it appears to us, the composer has proceeded.

* See Musical Magazine and Review, vol. 4, page 348.

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In these songs it is obvious that MR. BISHOP has taken HAYDN for his model, not as a servile imitator would use such a master, but as a scholar remembering the beauties of the poet, would write an ode in the manner of HORACE, or tincture his style with the peculiarity of a classic. We shall show, as we proceed, wherein consists the resemblance. And first we premise, these compositions are not to be taken at a draught. Whoever expects to feel and understand them thoroughly, must study them, and get the air and the sentiment literally *by heart*. When so fixed, we will pledge ourselves that the pleasure will repay the time spent in the pursuit.

The words selected for the first air contain one of the most passionate and beautiful thoughts that ever fond love imagined. The Angel speaks.

Though gross the air on earth I drew,
T'was blessed while she breath'd it too;
Though dark the flowers, though dim the sky,
Love lent them light while she was nigh.
Throughout Creation I but knew
Two separate worlds—the one that small,
Beloved, and consecrated spot
Where Lea was—the other, all
The dull wide waste where she was not.

The principle laid down by LORD BACON, that "music only feedeth the disposition it findeth," is now acknowledged universally. MR. MOORE writes to the lover, but at the same time that those who feel the passion most intensely are perhaps alone gifted to apprehend all he conveys, he yet clothes his deep passion with images so generally captivating, that he carries along with him minds of every calibre. Not so MR. BISHOP. In these songs there is nothing to allure the gay and careless levity of those who can say, in the lighter vein of the poet,

"Oh! 'tis sweet to think that wherever we rove,
We are sure to find something blissful and dear,
And that when we are far from the lips that we love,
We have but to make love to the lips that are near."*

* In justice to MR. MOORE, we think it right to quote a note he has thought it necessary to append to this passage in his re-publication of the Words of the Irish Melodies.—"I believe it is MARMONTEL who says, '*Quand on na' pas ce quel' on aime, il faut aimer ce que l' on a.*' There are so many matter-of-fact

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Mr. Bishop's music must call up the deepest passion, or wake no emotion—it must either

——— "Take the prison'd soul
And lap it in Elysium,"

or weary the listless hearer, for it has no middle qualities. Its construction, however, (though it seems contrary to the theorists of the passions,) at once speaks artful arrangement and strong feeling. It is a part of our philosophy of the mind, that when an artist has attained a certain understanding of and mastery over the materials with which he works, he habitually uses them in the best and aptest manner, without that species of reflection, which is commonly supposed to be employed in such an arrangement as complies with the theory of expression, and which consequently may be deemed to be artificial. But this our belief we commit to be verified or disproved by those who choose to make it matter for observation. The song begins, after two bars of arpeggio symphony, with a passage rising by conjunct degrees, intended to imply the slow inspiration described in its first line, when it breaks into a sweet melody. The breaks between the words of the third line serve to admit a replication of a succession of wailing notes in the accompaniment, which pourtray the comparative inferiority of our world to his brighter sphere, and we something doubt the propriety of this same accompaniment being continued through the next line, which is devoted to so different a feeling, although we perceive it arises from that general tone of colouring (to borrow an illustration from painting) with which it is necessary to invest the whole subject. This general tone is the *chiaro oscuro* of melancholy, and therefore the whole song resembles the musing soliloquy of passionate recollection and recital. The introduction of the A flat as the closing note upon the reposing passing given to the first member of the antithesis, "*where Lea was*," is delightfully imagined. Indeed the accidentals, which are generally employed throughout the song to reduce the intervals to semitones, bestow upon the melody its deepest and finest shadows. The repetitions of the words are perhaps too frequent and too long

people, who take such *jeux d'esprit* as this defence of inconstancy, to be the actual and genuine sentiments of him who writes them, that they compel one, in self defence, to be as matter-of-fact as themselves, and to remind them that Democritus was not the worse physiologist for having playfully contended that snow was black, nor Erasmus in any degree the less wise for having written an ingenious encomium on folly."

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drawn out, although we are aware that this accords with the intensity of sensibility which loves to dwell on remembrance. It is in the middle part of the song, from the words "*throughout creation*," that the resemblance to HAYDN is principally to be found. It resides in the rhythm and accompaniment, but cannot be mistaken, and finely imitative do we consider it to be. But in HAYDN's darkest pictures—*the Wanderer* and *the Spirit's Song* for instance—he contrives to give more sweetness and attraction to his melody than MR. BISHOP has done. In this respect only do we acknowledge any superiority. MR. BISHOP's general conception is not less vigorous—not less impassioned—not less great—but he falls short in the captivation of his melody.

If these remarks apply to his song of the first Angel, they are still more appropriate to that of the second. The key (A flat) throws a gloom, which is heightened by its chromatic construction, and we cannot help objecting that this song is marked by an absolute want of pleasing melody. The rigid adherence to the syllabic form allows perhaps less scope for air, while it yields more for expression.

In the song of the third Angel, melody is again heard, and we find HAYDN too throughout. The recollection of passages in *the Seasons* is particularly forced upon us by the analogy the composition bears to parts of that beautiful work, upon the lines beginning "*Far off beyond the Ocean's brim*"—we like this better than the second, but not so well as the first.

It will be seen from these observations that we estimate this suite de pieces highly. Indeed we do, and so would all our readers could they submit themselves to the task of examining the multitude of mediocrity we have the patience to struggle through daily, in the shape of modern songs. MR. BISHOP's genius ripens every hour the results of years of exercise in composition, and the strength and reflexion which have attended his labour are becoming more visible in his works, whenever his mind is excited to produce what he purposes should be classical. When we see what MR. BISHOP can do, we are always led to lament that his genius does not make one mighty effort for the introduction of legitimate opera, for if there be an Englishman now alive who is capable of improving our dramatic music, MR. BISHOP is the man. What would we give to have a lyric poem written by LORD BYRON, or by MOORE, for the stage, and set by BISHOP?

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La Bella Capricciosa, for the Piano Forte, composed by J. N. Hummel. London. Goulding, D'Almaine, Potter, and Co.

Twelfth Fantasia for the Piano Forte, in which is introduced the favourite Air of Auld Lang Syne, with variations; by F. Kalkbrenner. Op. 62. London. Chappell and Co.

Grand Waltz for the Piano Forte, with an accompaniment for the Flute, ad libitum; by F. Kalkbrenner. Op. 63. London. Clementi and Co.

"*When Meteor Lights;*" *German Air, from the Melodies of various Nations, with variations for the Piano Forte; by Ferd. Ries.* London. Goulding, D'Almaine, Potter, and Co.

La Charmante Gabrielle; a favourite French Air, with variations for the Piano Forte; by Ferd. Ries. Clementi and Co. Chappell and Co.

Rondoletto on a favourite Notturno by Paer, for the Piano Forte; by Ignace Moschelles, of Vienna. London. Royal Harmonic Institution.

Those to whom music is a language will not desire the aid of words to assist in describing the various passions that agitate *La Bella Capricciosa* of Mr. Hummell. His colours are "dipt in the rainbow," and are as brilliant and as delicate. The introduction—

"*All'armonia gli animi altrui prepara*
Con dolci ricercate, in bassi mode."

It is not possible to give a better idea of its merit than these lines convey.

The second movement is alla polacca—the melody beautiful, original, and elegant. The passion changes in almost every passage; for instance, the first is all gaiety, the second relapses somewhat into force, returning to the first with expressive delicacy. Soon after we have a burst of grief, immediately followed by playfulness. This description is applicable to every line. It is however only necessary to add, that each change of sentiment is conducted with fine imagination and expression, while all the more learned resources of art are employed with the greatest science and effect. We have seldom met with a more beautiful composition.

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Mr. Kalkbrenner's *Fantasia* opens with an introduction in F major. The first bar is taken from the commencement of the subject, (Auld Lang Syne,) and is worked with great spirit until the second stave of page 2, where is introduced a brilliant cadence, in which both hands are equally employed, leading to page 4, where another part of the theme appears. A second cadence of great force and rapidity concludes the 5th page, the 6th again introducing part of the subject, followed by a repetition of the passages found in page 1, transposed into C major. A third cadence concludes the movement, which is worthy the reputation of the composer. The subject Auld Lang Syne being arranged as an adagio, loses in a great measure the tinge of vulgarity it has obtained from much use. The first variation is in triplets—the beginning of the second in double counterpoint—the third also has imitation between the parts. Both these variations are distinguished for science and imagination. The fourth is a minor, but the fifth is the most extraordinary part of the piece, and is calculated at once to display Mr. Kalkbrenner's powers as a performer and a composer. The base has the subject, while the treble is in sixes of demisemiquavers—the second half an octave above the first. It is marked *leggiero*, is very rapid, and is, we believe, quite original, for we never remember to have seen any passage so constructed. The finale is in triple time, light, animated, and brilliant. The composition is a fresh example of Mr. Kalkbrenner's imagination and science. The waltz is an elegant trifle.

Mr. Ries's Variations upon the German Air are calculated to bestow much pleasure, and at the same time to give facility of execution. The subject is spirited, and the variations support and increase its animation. Those on *Charmante Gabrielle* are more elaborate and equally meritorious. Our readers may not all of them be aware that both the words and melody of this air are attributed to Henry the Fourth of France. These compositions will confer much power and command of the instrument.

Mr. Moscheles' Rondoletto has all the elegance and brilliancy of his style, with less of its accustomed difficulty. Even this composition, trifling as it is when compared with his other works, manifests the richness of his fancy, and his ability to do much with slight materials; take for example the beautiful passage which first occurs at page 4, stave 6, bar 1, and we shall find the origin of the idea

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contained in the few notes of the subject at page 3, stave 2, bar 6. The returns to the subject are also conducted with much novelty and elegance. In fact, the piece is of a kind to please both the unlearned and the fastidious critic, and we therefore recommend it to all piano forte players.

A Divertimento for the Piano Forte, with on Accompaniment for the Flute, in which is introduced the favourite Scotch Air of Kelvin Grove; with Variations by T. A. Rawlings. London. Chappell and Co.

Spazza cammin; a Venetian Ariette, arranged as a Rondo for the Piano Forte, by Charles Neate. Op. 7. London. Chappell and Co.

Three Select Movements for two Performers on the Piano Forte, by Charles Neate. Op. 8. London. Chappell and Co.

Fantasia for the Piano Forte, on the three favourite Scotch Airs, "Mary of Castle Cary," "Ye Banks and Braes," and "We're à Noddin at our House at Hame;" by Pio Cianchettini. Op. 5. London. Royal Harmonic Institution.

La Mia Dorabella; a favourite Trio from the Opera "Così fan Tutti;" composed by Mozart; arranged for the Piano Forte by S. Webbe. London. Clementi and Co.

"Here's a Health to all good Lasses;" arranged for the Piano Forte as a Rondo, in the Dramatic style, by Aug. Meves. London. Clementi and Co.

Un offerta alle Grazie; Introduction and Air, with Variations for the Piano Forte, by G. F. Harris. London. Clementi and Co.

There are numerous compositions that may be heard with satisfaction, although they cannot be ranked amongst the highest productions of the art. The above pieces answer exactly to this description; they are adapted to the million of performers and auditors, and most of them are much above that mediocrity which is too commonly the boundary of accomplishment, while others are far below the powers and desires even of this humble point of acquirement.

Mr. Rawlings's divertimento indicates an elegant taste. It has melody, animation, and variety, and will consequently please.

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Of Mr. Neate's operas 7 and 8, we prefer the latter, a duet of three movements—the two first minuets and the third a waltz: they are simple and graceful, and somewhat uncommon.

Mr. Cianchettini has given loose to his imagination in his fantasia, and availed himself of all the licence this species of composition indulges. The introduction is made up of preluding passages, and we should be inclined to say, the composer followed his hands, which are well known to have great rapidity in execution, rather than his mind, in those appended to the first air. The frequent changes of time and expression however render it not less difficult to play in the spirit it is conceived, than to understand. Some of the succeeding parts are sweet and melodious, but the composition, as a whole, very largely partakes of the wildness which it is obvious Mr. Cianchettini considers to be the characteristic of the fantasia, and which tempts his strong fancy—sometimes too far. The variations on *We're a noddin* are singular, and if not the best, are the most interesting parts of the lesson.

Mozart's trio is tastefully arranged by Mr. Webbe. The introduction is expressive, and the change of sentiment in many of the passages that are added to the original subject, is very agreeable and effective.

Mr. Meves has chosen a subject which has long been a favourite glee; and we think it will gain additional popularity in this shape.

The title of Mr. Harris's piece claims rather more merit than we are inclined to allow it; it is however superior to most of his former compositions for the instrument, and the variations are written with fancy and animation.

Mr. Taylor's duet consists of variations upon the quick movement of Carafa's "*Fra tante angoscie:*" it is not very original, but is equal to many recent publications of the same description.

Allegri di Bravura, &c. dagle seguente celebri compositore, Beethoven, Hummel, Weyse, Moscheles, &c. per il Piano Forte. London. Boosey and Co. No. 4.

In our fourth volume we noticed the commencement of this very superior work, which had then proceeded to its third number. The

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fourth is by Mr. Moscheles. Its title speaks the importance which is attached to its contents—*Tre Allegri di bravura—La Forza, La Leggerezza, ed Il Capriccio—calculati per lo studio della piu grande difficoltà del Piano Forte*, and it is dedicated *al suo stimatissimo Amico, J. B. Cramer*, as to a judge, who would probably consider his name to be honoured or disgraced by being connected in such a way with a work, according to its merits or deficiencies. Here then is every assurance an author could give, that he would task his abilities to the utmost. For he sets out by stating that his production is calculated for the study of the greatest difficulties presented by his instrument, a pledge of great import both as concerns his knowledge and his power over supreme "difficulties," and he calls as it were upon his most esteemed friend to be his surety to the world. Acquainted as we are with the modest and stedfast character of Mr. Moscheles, we must be free to confess that these professions, backed by his well-earned reputation, had made us very solicitous to try their validity, never however doubting for a moment that such a man or such a composer would commit his judgment. This be it known, though from the hand of so young a man, is his *fifty-first* opera.* In conformity with the title, the first represents the employment of power, or energy in composition and execution—the second velocity and delicacy of touch—and the third is a combination of both these qualities. Each piece has however such decided properties as to be in itself a whole.

Mr. Moscheles has with great judgment given directions for fingering the many exceedingly difficult passages which are to be found in all the pieces, and has certainly, as he expresses it, made a study for the greatest and most embarrassing combinations that modern invention can furnish.

No. 1 is an allegro con brio, in E major. The first two bars are bold and simple, and seem to have inspired the author with the design of shewing, in the most elaborate manner, the ripe and rich knowledge of composition he possesses, for with respect to counter-

* We have often been tempted to think that there is peculiar precosity about musical genius, not common to talent as exhibited in the other fine arts. Most composers are very young when they reach the summit of their excellence. Does this happen because music is more the creation of the fancy and less of the judgment than poetry and painting? Or is it that music considered as a language is so wide, so copious, loose, and uncertain? The fact we believe to be certain—*Causa latet.*

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point he has treated his subject in every possible way, so as to display a complete mastery over the science. At the same time he has not failed to combine with this scientific treatment a most lively fancy, and passages of great feeling. This is observable in page 4, where, whilst the right hand is conducting a beautiful melody, the left takes the materials of the principal subject, working it into a scientific as well as delightful combination. The second part of this allegro, page 7, and marked "*Risvegliata*," gives a new specimen of treating the original subject in the strictest way. In page 8 the subject is given *per diminutionem*, and inverted, until at the bottom of the page the author takes only a few notes from the subject for a *fugato* movement. After this it is treated *al rovescio*, until it falls into C major, where some of the former passages are again introduced, and the movement is brought to a conclusion in the most brilliant style. This allegro demands the full employment of all the practitioner's physical power, not only on account of the difficulty of many of the passages, but the decisive manner in which the counterpoint is sustained from the beginning to the end. If this movement should, on account of the necessity of such continued exertion, be deemed somewhat long, (for it extends to thirteen pages,) it should be remembered that it is intended by the author as a studio, and that this seeming objection is in fact one of its greatest advantages, by calling out and maintaining the whole power of the scholar.

No. 2, *La Leggerezza*—allegro molto, quasi presto. This is a complete contrast to No. 1, and in the mode of touch necessary for its execution, demands an originality peculiar to this author. It is velocity combined with the excess of lightness, like the rapidity of a bird of the most rapid wing darting from one object to another. The character of the subject is most admirably calculated for this species of execution, nor do we recollect to have ever seen a composition at all resembling it. At page 16 begins a subject singularly naif, accompanied by thirds in staccato, which is immediately afterwards inverted, and the accompaniment of thirds given to the right hand. At page 18 there is a sudden modulation of E flat major, which produces a very striking effect. Here the author proceeds with great vigour, and the manner in which the hands are continually crossed is most ingenious and effective. We remember no passages for the piano forte where a greater lightness and velocity in passing the hands across is required, than in this extraordinary and fanciful

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production. In page 20, after a pause, the passage in page 16 is repeated in the tonic, followed and concluded by most brilliant passages in the same character.

No. 3, *Il capriccio*—allegro con fuoco. We have spoken highly of Nos. 1 and 2, but we confess that on the *Capriccio* we can scarcely find terms sufficiently strong in which to convey our opinions of its excellence. It is indeed a work of true inspiration, full of originality, passion, and genius. It would be doing but poor justice to the author to enter into a specific animadversion upon the judgment, science, and fancy which he has employed, and we therefore avoid doing so out of that admiration which it must inevitably at once produce on the ears of every one who has any pretension to imagination, taste, or feeling.

We earnestly then recommend the work to the judges of the modern school of piano forte writing, and to those whose execution will enable them to play these compositions. To understand them thoroughly, it is almost necessary to hear them performed by the author, as the only person capable of entering into the practical demonstration of all the refinements of thought and execution with sufficient force and exactitude. But even those players, who must fall far short of this excellence, will hardly fail to feel and acknowledge the undoubted genius of these works so great in their kind—that is, as studies and as records of the peculiar manner and power of their author.

Grand Variations to a favourite Song in the German Opera—the Village Barber, for the Piano Forte, by J. Moscheles. Op. 1. Boosey and Co. London.

Fantasia, for the Piano Forte, on the favourite Airs, The Soldier's Return, This is no my ain Lassie, and Over the Water to Charlie, by J. Moscheles. London. Chappell and Co.

The republication (as we presume it to be) of Mr. Moscheles' earliest work, at the same moment with his latest, brings on a curious comparison, and it is singular that the grand variations appear to have been written expressly to exhibit the power and rapidity of Mr.

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MOSCHELES' execution, and the most striking parts of his great acquirements, no less than the work we have just dismissed. The command Mr. M. has obtained over his instrument enables him to use all the old forms with an elaboration that gives them the air of novelty. For instance, if he takes octaves, double notes, crossing of the hands, triplets, &c. he employs them with such complication that they assume a new and a doubly difficult form. The variations will afford us a complete example. The first is extremely light and fanciful; the second consists of octaves in the base, and ascending and descending passages of successive degrees, and of descending sounds in the treble, very quick; the third is in triplets of double and single notes, the left hand crossing over the right with great rapidity, intermixed with chromatic passages and octaves. This variation is very difficult. The fourth is a legato movement, consisting chiefly of close intervals, in regular succession, its effect greatly depending on the tone and smoothness of touch. Variation 5 is a scherzando requiring rapid and delicate execution. The sixth is in triplets of octaves and double notes, a very energetic movement, which peculiarly displays one species of MR. MOSCHELES's execution. The seventh, a minor in octaves, is another instance of the composer's power of novel adaptation. The 8th is in quadruplets, chiefly of fifths, extremely difficult. The 9th is an adagio, which perhaps wants rather more simplicity. The 10th and last is worked up with great spirit, and is less complicated than the other variations. In this, therefore, we scarcely say there are the rudiments of MR. MOSCHELES's present style, for he seems to have arrived at it per saltum. The truth probably is, that he did not begin to compose till he had attained his vast execution, and then, with a mind full, he had only to write down his thoughts and the results of his practice. At least such appears to us to be the clue to the coinciding qualities of his early and more matured compositions.

The fantasia is alike ingenious and difficult, though by no means so much so as his number of the Allegri di Bravura. Much of the introductory part is moulded upon a little passage at the beginning of the first air, which is wrought into the texture with great contrivance. Portions of the several airs are made the themes of slight and casual variations, and not the least meritorious part is the somewhat novel manner in which the airs are introduced. The whole is completely in the manner of this master, presenting originality and exercise for the mind and the hands.

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Mozart's celebrated Symphony, "The Jupiter," newly adapted for the Piano Forte, with Accompaniments for a Flute, Violin, and Violoncello Accompaniment, ad. lib. by Muzio Clementi. No. 6. London. Clementi and Co.

Select Airs from Rossini's Opera of "Pietro L'Eremita," arranged for two Performers on the Piano Forte; by T. Latour. Books 1 and 2. London. Chappell and Co.

The favourite Airs in Rossini's Opera of "La Donna del Lago," arranged for the Piano Forte, with an Accompaniment for the Flute, ad. lib. by T. Latour. Books 1 and 2. London. Chappell and Co.

Amusemens de l'Opera; Selections of the most admired Pieces in the latest Operas and Ballets of Rossini, Weber, Paer, Winter, Gallemberg, &c. arranged for the Piano Forte. Without the Words. Nos. 1 and 2. London. Boosey and Co.

Beethoven's Overture to "The Ruins of Athens;" arranged for the Piano Forte. No. 8. London. Boosey and Co. *Also arranged as a Duet.*

Handel's Overtures, arranged for the Organ or Piano Forte; by T. Killick. No. 1. London. Clementi and Co.

The Music in Macbeth; composed by Matthew Locke; arranged as Duets for the Harp and Piano Forte, with Accompaniments for the Flute and Violoncello, ad. lib. by J. F. Burrowes. London. Goulding, D'Almaine, Potter and Co.

We noticed in our last Number several adaptations of operas, overtures, &c. for the piano forte and other instruments, and we there stated the apparent reason of the great increase of such publications. Their numbers by no means decline, and while they form so strong a subject of interest with all classes of performers, it is not very probable they should do so. This interest is to be ascribed to various causes, some of which we have before enumerated, but the most weighty perhaps is, that such pieces are more generally amusing—less difficult (while they are apparently as brilliant), than regular compositions for the instruments. So long as there exists a desire for display without the necessary industry to attain real and solid acquirement, and while the value is attached to the accomplishment as a means of such display, and not to its own intrinsic worth, composi-

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tions that produce a certain degree of effect, without demanding much time or trouble, will always be in request. We do not mean to ascribe this feeling to every one who performs, or is pleased by an arrangement, but we fear there are too many who are influenced by these motives, whether in music or in any other art.

These observations can in no way be supposed to apply to MOZART's symphony. Such a piece would be unknown to half the musical world, but for the form in which it now appears; and it acquires tenfold respect when connected with the name of CLEMENTI. The symphonies of HAYDN, arranged by that gentleman, have been long before the public, and a just estimation may therefore be made of the value of the symphonies of MOZART, from the same hand.

Pietro L'Eremita and La Donna del Lago, are considered as two of the finest of ROSSINI's operas. They are excellently arranged by MR. LATOUR, and will be of peculiar service to those who may never hear them in any other shape.

The Amusemens de l'Opera, Nos. 1 and 2, contain specimens of the compositions of WEBER, a name very little known in this country, but of much consideration in Germany. This work is therefore valuable, as perhaps almost the only means of information we can obtain of the style most in fashion in that country.

The Antologia Musicale, which has reached twelve numbers, is another publication of the same description, except that it is confined to instrumental compositions, being a selection of the best overtures, sonatas, rondos, divertimentos, marches, waltzes, &c. by the most celebrated foreign composers. The twelfth number contains a specimen of the style of LEOPOLD MOZART, the father of the great MOZART. It is termed an Intrada, and is we think a pretty clear proof that the son did not derive either his genius, imagination, or taste, from the study of his father's works.

BEETHOVEN's overture is interesting as the work of a great master, and as an acquaintance with the compositions of the best artists is the surest means of obtaining excellence and sound taste, arrangements of this description are to be greatly recommended.

The first number of HANDEL's overtures consists of the overture to the occasional oratorio. The Editor is an organist at Gravesend, and in a short prospectus explains that he has endeavoured to render the works of HANDEL more worthy the attention of the organ and piano forte performers than they have hitherto been. For this pur-

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pose he has increased the combinations and given them a fuller accompaniment, which adds to their difficulty. Mr. Killick has also figured the bases, a great advantage to the student in harmony.

We lately had occasion to notice the singular beauty of the music in Macbeth. Mr. Burrowes's arrangement is of a kind to assist in preserving and diffusing the knowledge of one of the most ancient and valuable relics of English music, and will probably become as deservedly popular as his former numerous works. We may casually mention that this industrious professor has continued his *Scottish Rondos* with unremitted ability.

The Fairy Queen, a Duet with a double or single Accompaniment for the Piano Forte; composed by Dr. William Carnaby. London. (For the Composer.) Mitchell.

Ode to Spring, a pastoral Glee; by Samuel Webbe. London. Hodsoll.

Dr. Carnaby's duet, as we learn from the title, has been sung at the British Concerts. This circumstance is alone sufficient to confer honour upon the composition, because the directors of these concerts were professors of great judgment, and engaged moreover in the very arduous task of bringing back the public taste to a love of English music, and in the still more important endeavour to do so, through the conviction that our native composers have the genius to win their way to eminence. These circumstances therefore are primâ facie evidence of the intrinsic excellence of Dr. Carnaby's composition, while at the same time perhaps it acts against the production, because it places it in a light where much is expected.

We do not mean to throw the slightest doubt upon the solid science displayed in this work. It is undoubtedly in a sound style—it is unquestionably in our national style—but it is in a hard manner, very nearly if not absolutely obsolete; such as we think but few intending to exalt the national perfection would propose to themselves as a model. There is but little fancy, nor is there any of that improved species of melody which must, if any thing can, obtain the laurel for our countrymen. It rises little above mediocrity, although

we are ready to admit that few composers would at this time of day so write. It carries us back to the age of TRAVERS, who improved upon a style still more remote. Of all he wrote, two or three things only live,* and they are enlivened by sweet melody and great variety. They anticipated rather than went back. Not so DR. CARNABY. Still we admit a lively simplicity in the themes and learning in the construction. Well then! it will be said, the objection is, that the composition is not sufficiently modern? Decidedly; and a very important objection it will be found to be, unless the work were supported by traits of extraordinary genius, which will scarcely be perceived in *The Fairy Queen.*

MR. WEBBE's glee is quaintly devised, but at the same time possesses those claims to regard which belong to a fresh and breathing sprightliness that accords well with the subject, yet carries with it an air of well-schooled propriety that speaks the polished mind of a thoroughly educated musician. The introduction is singular. The glee itself consists of solo, duet, and trio—is very airy in its movements, and the replications give animation and variety. The two upper parts are either for male or for soprano voices, but when taken by the latter, would perhaps sing better a note lower. The brilliancy would be little or not at all affected, while the compass would be more accessible and easy to the million of ladies. Well-performed it must be effective.

Nel mirarvi O boschi amici; a canon for three voices, with an accompaniment (ad lib.) for the Piano Forte; the Poetry from Metastasio, the Music composed and inscribed with permission to her Grace the Duchess of Somerset, by Wm. Horsley, Mus. Bac. Oxon.

A fine and flowing melody, richly harmonized, and combined with learned ingenuity.

We have copied the dedication because we happen to know that it is an appropriate tribute to a noble Lady, the mother of a Family not less distinguished by love of the art, than by their earnest and successful pursuit of it as a science.

* "*Haste my Nannette,*" and "*I my dear was born to day.*"

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The London Collection of Glees, Duets, and Catches; edited by John Parry; to be published in Numbers. London. Goulding, D'Almaine, Potter, and Co.

After the many collections of glees that have been already printed, it should seem scarcely necessary to publish a new one; but there is generally some avenue left open by which the public necessities or desires may be approached. Thus it now happens that the early collections (BLAND's, &c.) are extinct—CLEMENTI's is upon a magnificent scale—so is the Convito Harmonico*—while, on the contrary, the Harmonist, though in point of selection excellent, is yet so printed as to abridge its utility considerably. MR. PARRY then steps forward to produce a cheap and useful, yet well-selected and handsome and convenient edition of ancient and modern part-songs. The former are open to every body; in the latter he will be assisted materially by the permission he appears to have obtained to cull from the very numerous copy-rights of the publishers, MESSRS. GOULDING, D'ALMAINE, and Co. The book is certainly of a very eligible size, very legible yet comprehensive, for there are in No. 1 twenty-four pieces upon eighty pages for seven shillings. The first and second numbers, all that are yet out, contain the glees generally sung at public celebrations, with a popular admixture of old and new—modern, however, in the greatest abundance. There are duets and catches intermingled, and the glees are for three, four and five voices. If the publication meets the success it merits, the editor may probably be induced to continue it, and there are materials in the richest abundance. We venture to suggest to him the addition of a piano forte part, in order to adapt it to the use of singers who find an accompaniment either indispensable or preferable. Such an arrangement would, as it appears to us, give the work a more extended usefulness.

* These however are both first-rate compilations in every respect.

Cantata, with an Accompaniment for the Piano Forte; by W. H. Kearns. London. Platts.

Who Mr. Kearns is, we know not, but he is a man of no ordinary mould, if we may judge by his composition, for it is as wild and as original as any thing we have met with for a very long time, while parts of it are exceedingly expressive and elegant—indeed it is altogether a creation of fancy and feeling. But it requires a vigorous imagination to understand, and great powers of expression to render it duly. The changes of key and movement are very frequent—the accompaniment is as various as the passion intended to be represented, and indeed has as much to do with it as the voice part itself; which it is always exalting though seldom subordinate to the melody. Passion reigns throughout, but the singularity of the words (which are so affected as to be hardly intelligible by places,) detracts from the power of the music. In the divisions of the phrases by intervening symphonies, Mr. Kearns has followed his fancy too far in a very curious train, as may be seen at the top of page 6 of the song. But the whole indeed is "high fantastical," and if a rapid succession of singular and original thoughts be an indication of genius, we cannot deny it to Mr. K. The entire composition may be termed in Shakspeare's words "something new and strange," and we recommend it to the curious. The chromatic variation on the word "*mounting*" is so good a descriptive passage, that it is worth the price of the song.

Mozart's Six Grand Symphonies, arranged for the Piano Forte, with Accompaniments of Flute, Violin, and Violoncello; by J. N. Hummel, Maitre de Chapelle to the Duke of Saxe Weimar. London, for the Proprietor, by Chappell and Co. (to be had with or without the Accompaniments.)

Amongst the most honourable traits which distinguish the progress of art in this country, is the unbounded veneration that is paid to the genius of the great foreign musicians. The works of Mozart

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and HAYDN have had more honour, we may safely say in England, than in the country of their production—nor can this be attributed to any want of objects of comparison, for it is also our peculiar praise to receive, encourage, and reward, every professor of every nation who lays claim to high distinction. But it is in the infinite diversity of arrangement and in the splendour of publication that our homage and our liberality is most completely manifested. The individual who has risked so much in the preparation of the work before us, shews a bold dependence upon the estimation in which MOZART is held, and upon the talent of the great musician employed to prepare this expensive work, which is of the highest excellence, whether the merit of the original compositions, the ability displayed in the masterly arrangement, or the manner in which it is brought out, is considered.

MOZART's Symphonies are pre-eminently qualified, above any other, for being reduced from a full orchestra to a quartetto, or to the still smaller scale of a piano forte, on account of those melodies which, by their striking beauty and exceeding clearness, constitute, as in most of the other works of that immortal composer, their principal merit. The symphonies of HAYDN may perhaps be occasionally more distinguished by his felicitous use of particular instruments, for his simplicity and playfulness, and BEETHOVEN's as more powerful, more romantic and original, but considering all the attributes that are required to form the beau ideal or an actual model of composition in this species, those of Mozart approach the nearest to perfection. With regard to the arrangement of MR. HUMMEL, it may be said with truth that it is a perfect model, because there is hardly a single trace that indicates its not being an original composition—the greatest praise that can be given to an arrangement. Of all the great living composers, no one could be better calculated for a task like this, Mr.H. having been, for a series of years, the principal pupil of MOZART. His own style partakes much of that of his master. As a piano forte player he has, at least, on the Continent, no equal, and as a composer he has raised for himself an everlasting monument in his Grand Duo for two performers on the piano forte.* MR. HUMMEL has declared that he never bestowed upon

* This Duet was a few days since performed by Messrs. CRAMER and KALKBRENNER at the Concert of the former.

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any arrangement, not even of his own compositions, so much care as upon these symphonies, and he says he did so as a tribute of respect due to his immortal master. There is not one principal note omitted, nor in his judgment one too much. A comparison of the score with the arrangement will prove the truth of this assertion, for even notes, belonging to the less essential instruments, as the trumpet, &c. have been retained, if they were thrown in to produce a particular effect in the full performance of the orchestra. What constitutes the distinguishing character of this arrangement is, that the piano forte part is quite complete in itself, and is perfectly independent of the other instruments, which, however, when used, are not to be considered as merely repeating the notes of the piano forte, but they have allotted to them passages peculiar to the genius of each, and thus make, with the piano forte, a real quartett. The piano forte part, preserving every melody and harmony distributed in the original among other instruments, is naturally very full and rich, yet it is by no means too difficult of execution. HUMMEL understands his instrument too well not to know what may be done on it. So ingeniously is this part arranged for both hands, that it is no where monotonous or languid, not even in passages, where the same melody is taken up successively by different instruments, as is demonstrated in the first and second movement of the second symphony. The delightful minuet of this symphony will shew to many who have never had the good fortune to hear it with a full band, how much MOZART could express by a few notes. The minuets of this kind are truly German compositions, and approach very nearly the character of the waltz. The first movement is perhaps the most difficult of any, but it may be materially facilitated by good fingering. The beautiful adagio which follows, reminds us almost throughout of *Il Don Giovanni*. The flute is heard here to great advantage, and has also more to do than in the other movement. Every one will remark how well HUMMEL has contrived to give the answer to the melody of the upper part, page 14, bar 10, 15, below in the bass, while the inner part has an accompaniment in semiquavers. The all'unisono, page 15, bar 4, 5, is of great effect. The last movement is a most lively and beautiful composition, which ought to be played with great spirit. The first and last movements of the *second* symphony require more than common care, on account of the many chromatic passages and modulations, particularly in their

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second parts. The bass, page 1, staff 5, is very effective and original, and it is so particularly throughout the whole of the second part.

Nothing can be finer than the arrangement of the beautiful adagio in E flat—page 11, staff 3, it has an exactly similar all'unisono passage to that in the adagio of the first symphony. Both symphonies are excellent studies for piano forte players, and, on account of their great intrinsic worth, they will amply reward the trouble that is bestowed upon them.

After what we have written above, it will be understood that we have no doubts that the solid excellence of these compositions will secure the support of the public, but it is not less honourable to the individual who has thus undertaken to give so capital, and at the same time so popular an adaptation. As music is now cultivated in private, these symphonies will prove a most valuable addition to the domestic concert, as well as to the stores of genuine musical learning prepared for the piano forte player.

Queen of every moving Measure; composed by J. F. Danneley. London. Chappell and Co.

The Home of my Childhood; by F. J. Klose. London. Birchall and Co.

The Winter Rose; by Samuel Webbe. London. Preston.

The Jasmin Wreath; by Carafa—the Words written and the Music arranged by Charles Shannon, Esq. London. Clementi and Co.

The Beacon; by J. M'Murdie, Mus. Bac. Oxon. London. Clementi and Co.

Four Songs; by Frances Foster Wensley. London. For the Author, 7, Percy-street, Bedford-square.

Nothing is less easy than to apportion the *quantum meruit* of songs like these, for notwithstanding they certainly exhibit ability, notwithstanding there is some portion of imagination and considerable sweetness in all of them, there is so much of nearly the same order of talent at this moment before the public, that it is most difficult to select

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from the mass which is presented to us. All of these songs however are above the common line of mediocrity, and their particular distinction is that they aspire to expression by means removed somewhat beyond those which are ordinarily employed. The second part of Mr. Danneley's is thus exalted. Mr. Klose's breathes a spirit of soft melancholy that lingers in the mind. Mr. Webbe's is of the same cast, but with more variety. These words (Mrs. Opie's) have been already set by Mrs. Bianchi Lacy, but certasnly not by many degrees so well as by Mr. Webbe. *The Jasmin wreath*, by Carafa, is sprightly and florid; and but for the construction of the ornamental passages, is so like Anglo-Italian composition, that it might pass for the work of a native, which is a singular distinction. *The Beacon* is more imaginative, and more descriptive than any of its predecessors, and it has moreover deeper passion.—The last *Four Songs* are the work of a young lady, and are creditable to her talents. They are by no means common place when the style and the accompaniment are examined. We lament only that so sad a spirit should pervade them; and we cannot help adding our hope that the encouragement of the public, which is seldom withheld from meritorious exertion, will assist in dispelling this feeling. We have no acquaintance with this young lady, who is, we believe, a professor; but these little songs contain marks of modest merit which will, we trust, find their way to many eyes and many hearts.

Miei cari figli Recitativo e Giusto Ciel, deh! più sereno. Cavatina,
Se un instante all' offerta d'un soglio. Duetto,
Dove mai, dove trovarlo. Duetto,
Claudio, Claudio, ritorna fra le braccie paterne, Recitativo ed E fia ver? Duetto,
All from the Opera of Elisa e Claudio; composed by Signor Mercadante,
Nel seggio placido, Piccolo Notturno, in the Opera of Andronico, by S. Mercadante,
Reggia aborrita, Recitativo e Che sorda al mesto pianto, Aria, in the Opera of Ermione, by Rossini,
Eccolo a voi l'affido, Recitativo e Ciel pietoso, Ciel clemente, Aria, in the Opera of Zelmira, by Rossini,
Se un tradimento reo, Recitativo ed Un segreto è il mio tormento Duettino in the Opera of Il Sigismondo, by Rossini,
Nella casa devi avere, Duetto in the Opera of Pietra di Paragone, by Rossini.

London. All by Birchall and Co.

The opera of *Claudio e Elisa*, by SIGNOR MERCADANTE, a young Italian musician, and a pupil of ZINGARELLI, failed on its representation at the King's Theatre, though it had been successful in the Theatres of the Continent. The fable is devoid of interest, and affords little scope to the genius of the composer, as it is particularly deficient in striking situations. To judge from the published music of the opera, SIGNOR MERCADANTE has studied, and to a certain degree caught many of the peculiarities of ROSSINI's manner. This is particularly apparent in the application of rapid passages to the expression of agitation or any violent emotion, as well as in the morceaux of melody, which appear alternately in the voice and instrumental parts. We consider the latter to be the chief characteristic and the greatest novelty of ROSSINI's style, and while perhaps no composer has ever produced more generally pleasing melodies than ROSSINI, they are mostly confined to the expression of certain passions, and except in a few instances, they want the intensity of feeling which distinguishes the compositions of MOZART, PAISIELLO, CIMAROSA, and the earlier writers. Besides which ROSSINI's

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melodies are never equally sustained throughout a whole movement; take any of his most popular airs, and with the exception of *Di tanti palpiti* we shall find the best passages limited to a few bars, repeated again and again with or without embellishments; where do we see the varying emotions depicted with the same sustained and equal effect in any of Rossini's works, as in Mozart's *Ah Perdona, Crudel perchè, Voi che sapete, Non più de' fiori, Parto ma tu ben mio, &c.* And let it be observed that in these pieces the same passages are not reiterated without any apparent intention but that of gratifying the ear and satisfying neither the head or the heart; they exhibit a succession of different melodies, all equally adapted to the expression of the passion they are intended to convey.

Rossini is now so general a favourite, it is not wonderful that a young composer should be tempted to follow in his path. Signor Mercadante has, however, been unfortunate both in the story and in the diction of his opera, and many of his best endeavours are therefore frustrated. In the duet *Dove mai, dove trovarlo*, Elisa is distracted by the loss of her children, and in seeking for them encounters the Marquis, whom she attacks with great vehemence. In the midst of a pathetic appeal to him, she breaks forth into the following threat:—

Ho cento furie in seno
Ho la ragion smarrita;
Con questi artigli almeno,
Mi voglio vendicar—

which reduces her to the level of a vulgar scold. The mixture too of comic humour with the depth of misery is very injudicious. In the duet *E fia ver?* the iteration of one note in the base part is only suited to comic composition. Many of the duets, however, contain very beautiful and expressive passages, and prove that Mercadante had better have relied more upon his own imagination, and adhered less to the manner of Rossini.

The Notturno *Nel seggio placido* is an elegant duet for two sopranos, or a soprano and tenor, and is another proof of the eminence of the Italians in this style.

The two arias and duets by Rossini have, never we believe, been publicly performed in this country. *Ciel pietoso* is in his best manner. The recitative and andantino movement are examples of the

judicious application of ornament to the purposes of expression. The graces are too somewhat uncommon.

The duet *Un segreto è il mio tormento* is written, we imagine, for a soprano and mezzo soprano. It is quite equal to many of his former publications in elegance and smoothness. It is in rather a subdued style both as to expression and execution.

Nella casa devi avere is a comic duet for a soprano and base—the subject, a lady giving her instructions to a gentleman (we must suppose an elderly beau) either before or after marriage for the regulation of his conduct. She recommends to him "*gli occhi sempre chiusi*," "*sordo affatto*," "*esser muto*"—to the latter he replies "*la sua lingua e lunga assai, e per cento si può bastar*," which she fully proves by her subsequent volubility. The duet is on the same model as his "*Per piacer alla Signora*," and is full of spirit, melody, and rapid articulation.

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SKETCH OF THE STATE OF MUSIC IN LONDON,

MAY, 1823.

If we at all times find the additions which music receives in its progression rare and slight, we have seldom been more sensible of this dearth of novelty, properly so called, in the practical parts, than during the present season. There never perhaps was less even of the variety that results from mere change in the performers or the performances. Now as England, without any invidious assumption, stands at least upon an equal eminence with any of the kingdoms of the world in its desire of possessing the highest examples of art and in its power and liberality in the purchase, this stagnation seems to augur ill for the genius of our age. But a single season perhaps ought not to be adduced as affording any fair criterion of the general progress of art, and particularly as the amusements in London are now contracted, for in point of fact there was never less open space for competition. There has of late been a remarkable absorption of interests formerly divided, into few hands, and therefore it must be difficult to determine whether the visible want of novelty arises from the conduct of the managers of public amusements or from any actual dearth of talent. Perhaps both causes may be concerned in an effect which must, we think, be universally admitted.

And yet the year has not passed wholly without change—and, as it seems to us, something approaching a change of principle, if not in art, in the direction of art, is taking place. Our essay upon the same subject last year pointed out the great ascendancy gained by foreign talent, and the apparent disinclination of our countrymen to combat with energy and vigour for the honours of pre-eminence; but nevertheless there were the dawnings of a spirit to contest the palm. That some conviction has arisen, not only of the necessity of such a stand being made—not only on the part of the English profession, but on the part of the public, we gather from two leading circumstances—the establishment of the British Concerts, and the manner in which the oratorios have this year been conducted. Our sentiments as to the principle upon which such a contest should be carried on are already well known. We wish, for the honour of England, to see her natives

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excel all other nations in art; but we are at the same time thoroughly convinced, that the only method by which Englishmen can prove their ability, is by admitting the genius of every country into fair competition. We are for no partizan feelings. Let both have equal justice.

The only concerts *in a series* this year have been the Antient, the Philharmonic, and the British, the Vocal having been abandoned, and the City Amateur Concert suspended.

The Antient Concert affords little room for animadversion. Adhering to certain principles—selecting the same conductor, the same performers, and the same pieces, one year is so nearly a transcript of its predecessor, that having shewn, as we have done, the grand foundations upon which the institution stands, nearly all is said. The only objection ever started to the conduct of this concert is, the repetitions of the same things which the selections exhibit. The answer to this is decisive. The object of the concert is to preserve the memory of the grandest compositions of a certain age. This is done, and the principle is satisfied. It is not perhaps sufficient to contend that many more of considerable grandeur exist, and might be found. The question—can any be produced of such sublimity as are nightly performed? must, we apprehend, be answered in the negative. Here then, so far as the principle is concerned, no ground for contest remains. Whether the public ear would be more gratified by such changes as might consistently be introduced is another point, and is for the consideration of the noble directors. The Archbishop of York, we observe, has relaxed a little in favour of two or three of Dr. Callcott's and Spofforth's glees and harmonized Irish melodies. With these slight exceptions, the books of the last might almost serve for the present season.

The Philharmonic Concert has proceeded with unabated support, though that support is principally derived from professors, and the connections of professors, interested in other ways for music than as a matter of taste. This is not very honourable to the patronage of the country, but it is the fact. The strict rules of this institution are certainly relaxed in regard to the more general introduction of single instruments, and of vocal music—perhaps it is a sacrifice found indispensable; but this is a point upon which experience alone can speak with authority. The Philharmonic is beyond all question the great preserver of instrumental excellence, and of modern composi-

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tion for the orchestra. If the first of these objects can be assured and the latter extended, the musical world can ask no more.

We shall not enter into a particular detail of the ordinary subjects of the society's performance. HAYDN, MOZART, BEETHOVEN, and CHERUBINI here find executors worthy of their magnificent works. With a view to lighten, to diversify, and adorn the concert with the display of the powers of great individual players, concertos with obligato parts have been introduced almost nightly. MESS. DRAGONETTI, GRUND, KALKBRENNER, LINDLEY, NEATE, NICHOLSON, POTTER, PUZZI, WILLMAN, and VACCARI, have performed either concertos or prominent instrumental pieces. The style of most of these great artists is well known. MR. KALKBRENNER particularly distinguished himself, though his concerto was unfortunately somewhat marred by errors of the accompanying parts. MR. NICHOLSON also played a fantasia in a very astonishing manner.

MR. GRUND was a novelty in England. He is a pupil of the celebrated SPOHR, and executed a concerto of his master with considerable spirit: he has all the material to make a first rate performer, but he has not yet lived years enough to enable him to form a complete style. He has great execution and much animation, and there can be no doubt will have a successful career in his profession. The great performers we have at present amongst us, had made it impossible that so young an artist should produce a very strong sensation. He was, however, well received. Whether he was disappointed in the extent of the effect produced, or whether he thought his prospects were too limited in this country, we cannot say, but he quitted England immediately after his performance.

The performance of VACCARI, after an absence of many years, roused a powerful degree of curiosity, his former powers having left a grateful impression upon the memory, and excited much interest to ascertain whether his talent had been perfectly preserved, and what comparison it would bear with that which rules the taste of the day. His modest and unassuming manner, the flowing sweetness of his tone, the unambitious aims of his execution, and his general elegance, could not fail to procure him the warm approbation of the audience. We should be unworthy the office of criticism were we to offer a single word which could diminish, in the smallest degree, the praise due to so distinguished an artist, nor have we the most

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remote intention of doing so by remarking, that the performance, excellent as it was, seemed like the calling back of days gone by; the placing before us, in all its amiable qualities, a style which delighted the last generation. The great power of contrast, the bold and daring flights of execution, the rapid transitions, the all but impossibilities, which characterize the present style, have absolutely rendered the existing admirers of art incapable of being satisfied with that quiet enjoyment which so fully gratified our predecessors. There is a craving after pungent means of excitement, and we rush into excess to save us from what we deem insipidity. We doubt this rage for extravagant pleasures must be called a morbid appetite, if not false taste; but man is the creature of circumstances, and in spite of ourselves we are too apt to be borne on by the current of time and opinion, which is as changeable as the ever-varying surface of the ocean.

The fifth concert produced some important novelties in composition—a new overture by Beethoven, and a new symphony by Clementi. The former possessed many of the peculiar characteristics of the author, but had few of those striking and imposing points which abound in many of his other works. It was extremely difficult for the performers, yet the effects were not in proportion to the difficulties. The aim of the author seemed to be a mixture of the old and modern styles. The impression left on the mind, however, is rather that which is produced by singularity or extravagance than by beauty or grandeur.

The symphony of Clementi was a noble composition, conducted with consummate art, wrought with great judgment, and replete with fine and novel effects. It demonstrated that this justly admired veteran is still in possession of the fullness of his powers, and displayed a vigour of imagination and conception more correspondent with a genius in the plenitude of youthful strength, than that of a man who had passed the limit by which human life is ordinarily bounded.

Towards the close of our last volume we stated the ground upon which The British Concerts, though proceeding upon exclusion, had a clear title to public support. That ground was an exclusion on the other side, manifested by the almost universal adoption of the works of foreign composers into our concerts. We made our assumptions

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good by instances. There can therefore be no need to re-argue that part of the question.* We are now only to speak of the results of the experiment.

The subscription, it will be recollected, was for three concerts, and limited to two hundred names. Amongst them, to the discredit of the British nobility, we lament to say we find no more than eight titled persons, only one of whom belongs to the peerage. This is not an invidious remark, for the fortunes of the great and noble are, as it were, a trust to be worthily applied, and a part of the discharge of that trust is—the support of art, and of native art especially. We do therefore say it is disgraceful to the rank of the country, that while an Italian opera can boast the name of almost every family of distinction resident in London, an attempt made solely with a view to the encouragement of *native* talent, should find only the Earl of Essex and seven other persons† of title amongst its supporters. We shall take leave to particularize an example of a contrary spirit in a British merchant. We perceive against Mr. R. Stephenson's, the Banker's name, *ten subscriptions*. This speaks for itself, and speaks nobly. But we begin to fear we must admit, however reluctantly, that the too prevalent opinion that fashion more than reason or taste governs the movements of the rank and opulence of England, is not a vulgar error, but is too much borne out by the facts connected with the state of literature and the arts, and of our art in particular. We are not indeed sanguine enough to expect the nobility to be ubiquitarian or universal patrons. Their extensive connections, now indeed infinitely more extended than ever by the facile intercourse established between places and persons—their business and habits render any thing approaching such a supposition as impossible as absurd—but we do expect—we have a right to expect from the enlightened minds and polished abilities‡ of many families of distinction, a discriminating judgement as to the objects of patronage, and if this be granted to

* See Musical Magazine and Review, vol. 4, page 508, *et seq.*

† Sir Charles Bamfylde
Barnard Major-General Sir C. F.
Bligh the Hon. Gen.
Gardiner Sir James, Bart.
Langham Sir James, Bart.
Grosley Lady
Warrender Sir George, Bart.

‡ We say thus much from a positive knowledge of the success with which the practical parts of music, and even the scientific, are cultivated in many noble families. There are few indeed where music has not engrossed a large share of attention. We know some of the daughters of nobility of the highest rank, who even compose.

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us, a far stronger sense of what is due to native talent, even were its inferiority admitted, (which it is not) than is perceptible in the subscription list of the British concerts. Let it be understood we are not the advocates of exclusion, but we stand up for the right of English talent to its full share of consideration.

We imagine, too fondly perhaps, that we are now lending our slight aid to the effort which the small but able body of professors who have instituted this concert have made, and who, we are of our own knowledge thoroughly convinced, are influenced only by the patriotic desire of promoting British art. If then we enter upon a more complete review of their proceedings than we have given of older establishments, there are essential reasons which may bear us out. First, the experiment is a novel one, and a temperate, and we hope not injudicious exposé of the merits and defects of the concert, may tend to encourage and to correct, should any of our remarks be deemed to deserve attention. Again, most of the compositions are new, and and a considerable anxiety will, we trust, have been excited amongst the patrons, the lovers, and the professors of music, to ascertain how the claims of existing British composers really stand. These and other circumstances concur to induce us to enter into a more detailed review of these performances than is our custom, but we shall of course confine ourselves to the manuscript compositions.

First Night.—The concert was opened with *An Ode to Friendship; by R. Cooke*, selected probably not less on account of the reference the words may be thought to bear to the relation between the society instituting the concert and the audience, than on account of the intrinsic excellence of the music. It is a masterly composition, but perhaps better adapted for a meeting of the scientific (for which it was originally intended,) than for a miscellaneous concert and a mixed audience. The introductory part is too heavy and too long; this defect, however, is amply atoned for by the succeeding movements, which are alike admirable for the plan and the execution.

Now the blue fly 's gone to bed, by Mr. W. Linley, is a pleasing glee. The design is good, and the conclusion, "*Sing Lullaby*," very effective.

Of Dr. Carnaby's duet "*Come follow follow me*," we have spoken in our review, at page 230. "*Come Lucy, my love*," a sweet and flowing composition, which was thought sufficiently agreeable to obtain *an encore*.

Mr. Rawlings's canzonet "*Hither fairy Queen repair*," was perhaps the most successful piece produced during the concerts, and is a light and an elegant little song. The effect, however, depends greatly upon a flute accompaniment, which is almost as essential as the melody. The voice part must indeed be taken in combination with the piano forte and the flute, and thus it forms as interesting and effective an English canzonet as has lately been written.

Mr. Attwood's "*'Twas on an ever blithesome day*," is a chearful thing, inclining to the dramatic style.

"*The night is rainy*," by Mr. T. Welch, is upon the model of "*O lady fair*."

An instrumental quartett, by Mr. Calkin, does him the highest credit, and nothing that was produced during these performances gave more general satisfaction. The parts were admirably sustained by Mesrs. Mori, W. Griesbach, H. Smart, and Lindley, who, it was plain, relished the music, and played it *con amore*. There are few men of greater modesty or so much merit as this composer, and the approbation his work attracted must be a true pleasure to those who know his worth.

Mr. Elliot's glee "*A choir of bright beauties*," is in the true style of writing, and the parts are put together in an able and effective manner. He has a very just conception of what a glee ought to be, and he would certainly become one of the first writers of our day were he to apply himself diligently to composition.

Mr. Walmisley's song was not so happy in its effects as his compositions usually are. The words afford so little scope for variety, that they seem to us to present a monotony which it was hopeless to attempt to surmount.

Second Night.—There was an obvious relaxation in the attention paid both to the selection and performance at this concert. We gather the first from the dearth of new pieces—a very reprehensible omission, for it contravened the aim and purpose of the institution. The performance also was sufficiently faulty to betray the want of proper rehearsals—a *sine quâ non* in all concerts, and particularly where part-singing is an object.

"*Come to my longing arms*" (J. Elliott), a glee for four voices, was another excellent specimen of the English school. Mr. Griffin's *quartett* is well known amongst those who practice this kind of playing—is highly esteemed, and well calculated to shew what

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English writers are capable of. *The septett* by LAMBERT suffered in interest from its length; but it is constructed in a manner to reflect great credit on its author. MR. LAMBERT is a young man, the organist of Boston, in Lincolnshire. The talent evinced in this piece induces us to express a hope that he will sedulously cultivate the study of instrumental composition, and if he lives, he will be an ornament to the country.

Upon looking through the bill we must say it exhibits a good deal that is puerile and puling. "*The beggar boy*," and "*Sleep baby mine*," are probably thought to be very sweet ballads, but two such in one night, and in a concert expressly intended to demonstrate the genius of the British School, present a sad want of care. Nor is this all. The duet, "*My dearest love*," and the trio, "*There is a bloom*," are agreeable compositions, but by no means of a character to find a place here. Such a selection as this was almost enough to crush the undertaking, and we cannot account for a disregard of consequences so very, very reprehensible. One such instance would induce us to recommend the appointment of one Director for each night, in order, first to ensure responsibility, and secondly, to create such a competition as would teach the conductors to regard the selection as a matter connected with their individual characters as men of science and taste. It is similar examples to these that have made us charge the profession with a disinclination to make the exertions necessary to the establishment of a national character. What but indifference could have produced such a selection as this? We know that those who are engaged in the British Concerts neither lack judgment nor taste.—We can then reconcile these contradictions only by supposing a negligence that must of course have arisen out of private and personal engagement, which ought, we contend, with every reason on our side, to give way, when men undertake a task of such magnitude and importance to native honour and science.

THE THIRD NIGHT was more successful than the second, though we must still blame the introduction of some of the songs which bore a similar character to those on the former night. MR. JOLLY's glee, "*Come let us all a maying go*," was scarcely so much admired as his first. ATTERBURY has set the same words, and MR. J. had probably his predecessor's work in his mind, though he had evidently improved on his model. "*Love like a bird*" is perhaps MR. HAWES'

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best glee, and has throughout an air of elegance and originality. The audience did not seem to appreciate Mr. Griffin's quartett as it deserved. It was probably too long and too *recherchè*. But he who writes for the scientific must be often content to lose the praises of the many.

"*Kitty Fell*," a sort of ballad glee, gave great pleasure. Mr. Goss (the composer) is a young man of much ability and not less diffidence. We hope the general approbation (of which we are but the organ) will encourage him to future exertion. Mr. Horsley's "*Address to Hope*" (for a double choir) was evidently written for the connoisseur, but though a learned composition, was received with great satisfaction. Dr. Carnaby's duet was scarcely so good as that done on a former night. The subject wanted novelty, and it was not enlivened by the accompaniment. Mr. Horsley's glee of "*The Crier*" was one of the most successful things of the night; and Mr. Calkin's quartett, Mr. Rawlings' song, and this glee, were certainly the three pieces that bore away the palm.

In considering these concerts as a whole, it appears to us that the principal deficiency was a want of grandeur and of passion, for we must accompany to a certain length in order to lead the prevailing taste. It cannot be expected that the eye will suddenly and at once relish the repose of the shade after it has long gazed upon the glaring lights of the brightest sunshine. This desire of effect will probably be supplied when it shall be found that a sufficient degree of support attends the undertaking to enable the Directors to extend their views to the higher branches of composition. The absence of orchestral accompaniments however could but be felt when such songs as Horsley's *Tempest* for instance, or Smith's *Hohenlinden*, (we name these because they are modern instances,) could not be heard with effect. We mention this not to disparage the performance, but to shew to the patrons of music a probable reason for an acknowledged defect, and that the means of filling the void reside with themselves. Those defalcations which arise from haste might be easily remedied, if the Directors would give themselves up to the consideration of the arrangements for the coming season, at a time somewhat previous to the hour of action. For instance, such a day should be fixed for the delivery of compositions, as would allow for the due examination and for a choice made at leisure. The plan should

be laid and promulgated early. In a word, the design should be prosecuted with care, with zeal, and with a cautious fidelity to the interests of the art.

We have thus reported, as it were, upon the transactions. The intention of the Concentores' Society was not, we should gather from the premises, to make a bold, an extensive, and a powerful appeal to the public at large. They know probably full well, that to establish a British school is neither to be done at a stroke nor in a season. Time and patience, as well as labour and encouragement will be required, and if there be any who could expect that a selection from the treasured excellences of a succession of the finest masters was to be rivalled by these performances, there can be no hesitation in pronouncing that such an anticipation was not only an error, but an injustice. This concert is to be regarded as an academy of art, instituted to afford encouragement to talent and the means of exhibiting its productions. It cannot yet be said either to be known or to be tried, much further is it therefore from its maturity. The seed must be sown, cheered with warm sunshine, and watered with refreshing dews, before it can ripen. If then we cannot be content to wait for the harvest, and to regard with pleasure the growth of the flourishing plant, we must even go on trusting to the importations of other climates and other soils, and leave all considerations for native character out of our sight. To those who merely look to present and personal enjoyment there is nothing to be said, but to those who value the character of the country and its estimation in the arts, there is much in the constitution of these concerts which makes a direct and generous appeal. And let us endeavour to impress upon the profession, that their countenance and union is essentially necessary. They ought on every account, on the score of policy, of decent pride, and of public utility, to unite heart and hand, and to be emulous of holding every private and personal motive subordinate to the general good. All these circumstances are essential, and if this enterprize be promoted under the dispositions we have recited, there can be no doubt but the genius of our countrymen will repay what may be thus laid out upon its cultivation, while those who contribute their aid will derive much both of pleasure and advantage from the care they may bestow upon an object so worthy the labour of the professor, the regard of the lovers of music, and the patronage of the great and opulent.

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The Benefit Concerts have been even more numerous than usual this year. No important novelty has been produced at any of them. They have been upon the whole well attended, and the reasons are sufficiently obvious, for independently of the force of connection, a single night entails an expence which is easily commanded, though we confess we think half a guinea an extravagant price for admission. We are aware that the expences of Benefit Concerts are large—with all the gratuitous assistance professors are accustomed to extend to each other, if upon a good scale they seldom cost less than from 100*l.* to 140*l.* per night. The charges for the rooms, and those attending the making the particulars sufficiently known, always amount to half that sum. Hence it is only the professor whose reputation, connection, or musical promise can command numbers, that is really advantaged. Most, even of the second class, find their benefit a loss, and consequently these concerts would be fewer were it not that the desire of being known and the power of obliging and forming connections, are sufficient inducements to hazard the chance. We put it as a question to be solved by experiment or by experience, but one which may be useful, would not both the public and the professor be advantaged by the issue of tickets in sets at a reduced price?

We shall now interrupt the course of our narration of public music to glance towards the parties given by individuals, and which are becoming more numerous and extensive in their arrangements. It forms a curious feature of the enquiry into this department of music, that if you ask of some of the English professors, they assure you private parties were never less frequent; if you address the question to the foreign artist, he says they never were so general. This strongly corroborates the ascendancy of foreign music.

To many of our readers in the provinces it may be necessary to explain the nature of a private concert in London, for in the country there are few which are not wholly or principally supported by amateurs, while the assistance of professors is generally confined to the master who instructs in the family, or the gratuitous performance of an individual or two who are personally known to its members. In town it is otherwise. We shall of course be understood to allude to concerts upon such a scale as to distinguish them above family concerts, or the musical assemblies of a few lovers of the art, for the purpose of practice together. We speak of concerts given to

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large audiences, such as those which take place at the houses of the nobility and opulent virtuosi.

A conductor (Sir George Smart, Mr. Greatorex, and Sig. Scappa, are much employed in this way,) is consulted as to the engagements of performers, which are of course according to the extent of the arrangements and the number of amateurs. It is left to him to form the bill, or the donor of the concert makes such suggestions as he thinks proper. Thus a concert of this kind in town is either nearly upon the same plan as a public concert and under similar direction, or it is an admixture of public and private, in proportion as the assistance of amateurs is afforded. The number of auditors vary from 100 to 500 persons, according to rank, connections, and power of reception.* At Carlton Palace, not unfrequently, ladies of the highest rank play and sing—and did we think it consistent, we could name many amateurs among the families both at the West End of the Town and in the City, who are capable of sustaining a part even by the side of the most celebrated musicians, with no slight distinction. There are amateurs who play on various instruments so well as to be exceeded only by the very finest professors—we may name the violin, violoncello, flute, and double bass, and one of the finest tenor singers in the kingdom is a merchant of the city of London. In point of fact, music is now as highly if not as generally cultivated as literature and design by private individuals, and the families of Dukes and of Merchants, having the finest instruction at command, are alike emulous of improving those talents, which now more than ever, when the grand political contests of the world may be reduced to one principle, the struggle of individual minds against the feudal tenures of society, serve to distinguish their possessors. If talent be less rare than it used to be, fortune and even rank are much more common, while the progress of literature, of art, and of education, render mediocrity of acquirement, if not contemptible, at least unnoticed. The value of intellectual attainment is felt and understood, and the prejudices against its possessors are hourly falling away before its unlimited exercise. Title and wealth may purchase a certain quantity of decent exterior respect

* Mrs. Coutts gave a party two seasons ago, at which not only all the vocal talent in London was assembled, but a ballet by the principal dancers from the King's Theatre concluded the amusements before supper.

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and of personal indulgence, but to obtain honour or even notice these accidents must now be accompanied and set off by intellectual reach, dignity, and polish. To put the matter in the clearest light, we subjoin four or five of the programs of private concerts this season. The first was at Devonshire House on the second of May—No. 4 was in the City of London.

No. 1.

ACT I.

Suonata di Corno
Duetto—Della superba ancora—*Carafa.*
Quartetto—Siete Turco non vi credo—*Rossini.*
Aria—Grazie ti rendo—*Federici.*
Terzetto—Giuro alla terra—*Guglielmi.*
Aria—Finale nell' opera—*Rossini.*

ACT II.

Suonata di Corno.
Duetto—Le mie barbare vicende—*Rossini.*
Quartetto—Crudele sospetto—*Rossini.*
Duetto—Non fuggir—*Farinelli.*
Terzetto—Cruda sorte—*Rossini.*
Finale—Il Turco—*Rossini.*

No. 2.

THURSDAY, APRIL 17th, 1823.

PART THE FIRST.

Grand Sinfonia—(Jupiter)—*Mozart.*
Terzetto—"Le faccio un inchino," Il Matrimonio Segreto—*Cimarosa.*
Aria—"Una voce al cor mi parla," Clarinetto obligato—*Paer.*
Terzetto—"Dei che piangendo imploro," Il Maometto—*Winter,*
Corno e Violoncello obligati.
Fantasia—Corno obligato, Mr. Puzzi—*Puzzi.*
Aria—"Deh! Vieni alla finestra," Il Don Giovanni—*Mozart,*
Violino obligato, Mr. Spagnoletti.
Finale to the First Act of Il Don Giovanni—*Mozart.*

PART THE SECOND.

Grand Septetto—*Beethoven.*

Aria—"Felice non sarei," La primavera felice—*Paer.*

Quartetto—"Cielo il mio labbro ispira," Bianca e Faliero—*Rossini.*

Aria—"Aurora che sorgerai," La Donna del Lago—*Rossini,* Corno Obligato, Mr. Puzzi.

Duetto—"All 'idea di quel metallo," Il Barbiere di Siviglia—*Rossini,*

Overture—Lodoiska—*Cherubini.*

No. 3.

FRIDAY, MAY 9th, 1823.

PART FIRST.

Glee—Miss Goodall, Mr. Hawes, Mr. Horncastle, and Mr. Phillips, "Queen of the Skies"—*Sir G. Smart.*

Recitative and Air—Mr. Sapio, "Orynthia" (Noble Outlaw)—*Bishop.*

Glee—Master Smith, Mr. Hawes, Mr. Horncastle, and Mr. Phillips—"Oh Nanny wilt thou gang with me"—*Carter and Harrison.*

Duetto—Miss Goodall and Mr. Sapio—"Amor possente nome," Armida—*Rossini.*

Fantasia—Flute Obligato, Mr. Sola—*Rossini and Sola.*

Aria—Miss Goodall—"Bei labbri"—*Ferrari.*

Duet—Miss Stephens and Miss Goodall—"Tell me where is Fancy bred"—*Sir J. Stevenson.*

Trio—Miss Stephens, Master Smith, and Mr. Phillips—"The chough and crow"—(Guy Mannering)—*Bishop.*

PART SECOND.

Duetto—Miss Goodall and Mr. Sola—"Con pazienza"—*Mayer.*

Recitative and Air—Miss Stephens—"Auld Robin Gray"—*The Rev. W. Leeves.*

Fantasia—Corno Obligato—Signor Puzzi—*Puzzi.*

Duet—Miss Stephens and Master Smith—"My pretty page"—(Henri Quatre)—*Bishop.*

Terzetto—Mr. Sapio, Mr. Sola, and Mr. Phillips—"La mia Dorabella"—Cosi fan tutte—*Mozart.*

Air—Miss Stephens—"Tho' the last glimpse of Erin."—From Moore's Irish Melodies.

Finale to la Clemenza di Tito—"Tu e ver"—*Mozart.*

At the Piano Forte, Sir George Smart.

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No. 4.

MAY 14th, 1823.

PART I.

Overture (Calypso)—*Winter.*

Glee for six voices—" Hence all ye vain delights"—*Webbe.*

Air—" The Soldier's Dream"—*Attwood.*

Duetto—" Son Cavalier" (Il Fanatico per la Musica)—*Mayer.*

Air.

Trio—" Se al volto"
Recit.—" Ma che giorno" } (Tito)—*Mozart.*
And Chorus—" Tu é ver"

PART II.

Overture—*Romberg.*

Air—" Piu dolce e placide"—*Rossini.*

Duetto—" As I saw fair Chlora"—*Haydon.*

Duetto—" Ah guarda Sorella"—(Cosi fan tutte)—*Mozart.*

Air—" Il mio tesoro"—(Il Don Giovanni)—*Mozart.*

Duetto—" Se fiato in corpo"—(Il matrimonio segreto)—*Cimarosa.*

Finale—Overture to Tancredi—*Rossini.*

No. 5.

THURSDAY, MAY the 29th, 1823.

PART I.

Glee, Mr. Terrail, Mr. Broadhurst, Mr. Horncastle, and Mr. Phillips, " As on a summer's day"—*Smith.*

Scotch Song, Mr. Broadhurst—" John Anderson."

Air, Miss Goodall—" Bid me discourse"—*(Twelfth Night.) Bishop.*

Fantasia, Harp, Miss Sharp—*Bochsa.*

Anthem, Miss Stephens and Miss Goodall—" Hear my prayer," (accompanied on the Organ by Sir George Smart.)—*Kent.*

Aria, Madame Ronzi De Begnis—" Una voce poco fa"—*(Il Barbiere di Seviglia.)—Rossini.*

Glee, Miss Stephens, Miss Goodall, Mr. Terrail, Mr. Horncastle, and Mr. Phillips—" Blow, gentle gales"—*(The Slave.)—Bishop.*

Quintetto, Madame Ronzi, Miss Goodall, Mr. Sapio, Signor Placci, and Signor DeBegnis—" Oh ! guardate che accidente !"—*(Il Turco in Italia.)—Rossini.*

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PART II.

Quartetto Pastorale, Madame Ronzi De Begnis, Mr. Terrail, Mr. Sapio, and Signor De Begnis, con Coro—" L'Asia in faville"—*(Aureliano in Palmira.)—Rossini.*

Air, Miss Stephens—" On the Banks of Allan Water."

Aria, Signor De Begnis—" Amor, perche mi pizzichi"—*(Il Turco in Italia.)—Rossini.*

Fantasia, Corno Obligato, Signor Puzzi—*Puzzi.*

Duetto, Madame Ronzi De Begnis and Signor de Begnis—" Io di tutto"—*(I due pretendenti delusi.)—Mosca.*

Recit. and Air, Mr. Sapio—" Orynthia"—*(Noble Outlaw.)—Bishop.*

Terzetto, Mr. Sapio, Signor Placci, and Signor de Begnis—" La mia Dorabella"—*(Cosi fan Tutte.)—Mozart.*

Finale to *Il Tancredi*, Madame Ronzi De Begnis, Miss Goodall, Mr. Terrail, & Mr. Sapio, con Coro—" Fra quei soavi palpiti"—*Rossini.*

At the Piano Forte, Sir George Smart.

It is not a little singular, that in a country which encourages by the largest expenditure of any in the world, the cultivation and practice of music, we should be able to cite the arrangements at two concerts—the one held at the house of one of the first of its nobles—at neither of which was there performed one composition the production of a native or with English words—nor at the Duke of Devonshire's, a nobleman who aspires to give the tone to the taste of the noblesse, was there an English person engaged, either to sing or conduct!* We pledge ourselves that these examples are not selected, but they were really the first two concert cards of this season that presented themselves out of a heap. This speaks volumes. When such facts are producible, the empire of foreign music is all but established. We must point attention to the variety of styles contained in the selection numbered 5. This presents a model of what a concert ought to contain, and has one only fault, the common

* Let not this be considered as any proof of the want of ability in our conductors, for we observe, and a curious fact it is, that several foreign professors, and amongst others, the only persons employed at the opera house, who have had concerts out of the theatre this season, have resorted to Sir George Smart to conduct them. If these eminent foreigners think thus highly of our countryman, it becomes an imputation upon amateur nobility to seek assistance *constantly and continually* from foreign artists. The prejudice is not, however, this fact sufficiently shews, to be taken as a reproval to the talent of our nation.

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error of all concerts—it is too long. No performance ought ever to last above an hour and a half, or two hours at the utmost.

We have so often adverted to the causes of this change, that we shall only repeat fixed opinions in reciting them anew. But we cannot help pointing out to our native composers that most of what has been done by the great composers of other nations, has been effected by *melody speaking to the tender affections*. In spite of the grandeur of MOZART's orchestral combinations, (and the works of MOZART have gone further in effectuating the change than those of any other or all other masters,) these are the qualities that make him so popular. ROSSINI adds lightness and sprightliness to melody. But if we want a national illustration of the fact, we need only turn to MOORE's Irish Melodies, and what are better still, his National Airs. *Melody speaking to the tender affections* has thence entered all hearts and won for him all his renown.

Now we do not mean to depreciate (we could not indeed were we so weak as to desire it) the English glee, the species of writing to which the attention of our composers has been chiefly addressed. But being derived from the ecclesiastical style of writing, it still often partakes of the gravity of its origin. Variety is too commonly wanting, and our composers must, we fear, in justice to themselves as well as in obedience to the progression of the age, concede a little of their predilections (however just these be) if they would prevent the total departure of the public regard from them. We are certainly in this respect too national, and the effects are visible. It is in vain to say that it ought to be otherwise. We must take things as we find them, and unless our composers will cultivate light and airy and captivating melody—will adapt it to the expression of tender passion—will vary the combinations and throw them into air and duet*—the contest, it is to be apprehended, will soon be

* Cursory enquirers will scarcely be brought to credit how few, how very few English songs have risen to a high estimation, taken as compositions for the orchestra or the stage, within the last twenty-five years. The following list will be found to include nearly all.

Angel of Life Sisters of Acheron These as they change	Callcott.	Fast into the waves By the simplicity of Venus' doves	Bishop.
Gentle lyre The sailor's adieu	Horsley.	With one or two more of the same Author.	
The soldier's dream	Attwood.		

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over. It is not alone the taste in music that is changed. The change must be looked for by those who would sink down to the real cause, in the inclinations and affections of mankind. It is one almost necessarily incident to the growth of opulence and luxury. It is observable in all the arts of life. How then can it be expected that our music is to stand immutable, amongst those revolutions which affect all that is about us, and consequently all that is within us?

From this inevitable digression we return to the private concerts. It might be thought a necessary consequence of their frequency, that the attendance on public music should fall away, and perhaps such may be one of the facts which account for the dissolution and suspension of two such Concerts as the Vocal and the City Amateur. But this is not the sole cause. All things wear out; and though many would continue to subscribe and to attend, because they have subscribed and attended for a series of years, there are more, it is probable, who would decline their subscriptions in mere weariness and mere desire of novelty. This too is one of the accompanying signs of the times. In the struggle between love of habit and love of change for ascendancy over our minds and conduct—the former will be weakened and the latter acquire new force in proportion to the number of objects that solicit our attention. Old associations will gradually lose their influence from constantly passing to new scenes, new thoughts, and new images; the love of variety will supersede all other impressions, by rendering them less deep and less important. And it is opulence that gives us the command of this power of mutation.

There is also another cause which is connected with the nightly succession of benefit concerts. We enumerated in our last year's sketch the arrangements for one month. This year however has exceeded the last both in the number and duration of the period in which they take place: they began and will, we conceive, probably end much later. Mr. John Cramer even has announced a morning per-

Thus the list shrinks down to about half a dozen. Many however have been written, which either from the indifference of conductors, or from the disinclination of singers to study and try new things, have not been so much heard as they deserve. Smith's *Battle of Hohenlinden*—Knapton's *There be none of beauty's daughters*—Horsley's *Tempest*, *and* Beale's *Brutus*, deserve to be ranked with the classical songs of our age. Duets are even more rare.

formance, for which we can only account by his being unable to fix an evening sufficiently early in the season to secure himself an open night.* Be this, however, as it may, it is well known that every professor has friends attached to him by connections, made either in the general way of acquaintance, by teaching, or by assisting at private music. This compels, as it were, many to a certain expenditure, while obligations on the contrary side, not less frequently occasion a gratuitous distribution of admissions, which are sufficient to satisfy the musical appetite of a large proportion. Thus are two considerable bodies of the musical public, or of those who are seen at concerts, cut off from the support of established concerts, such as those we have named. Indeed when we consider the circumstances connected with the music of the metropolis, we scarcely wonder at the declension. The nobility, and those who affect the style and society of that caste, are to be found *no where* but at the Opera and the Antient Concert. The oratorios and the benefits open such wide doors for the million that they admit almost all the adventitious supporters of music, when music is only to be purchased at so dear a price. This costliness we look upon to be a main cause of exclusion. For if three members of a family are desirous to be present at a subscription concert for the season, it swallows a sum which most persons of middle rank would be likely to consider as large to be expended upon a single source of amusement.

From these limited entertainments we turn to the ORATORIOS, because they present an intermediate station as it were, between the concert room and the theatre. One of the capital circumstances attending these performances this season, has been the suppression of competition, by the proprietor, M. BOCHSA, taking the Drury-lane as well as the Covent-garden house. The performances were held in February at the one, and in March at the other. What the future

* It is to be regretted that MR. CRAMER should have chosen the morning of the day fixed for MRS. SALMON'S evening concert. Since the text was written both have taken place, and the evening was decidedly injured by the morning performance. MR. CRAMER'S and MRS. SALMON'S connections lie in the very same circle. How was it to be expected that the same persons would go to a long morning concert, and again be present at an evening performance of the same cast? We regret to see distinguished artists thus clashing, but as MR. CRAMER'S concert was announced long *after* MRS. SALMON'S, and as the mornings are so much less occupied than the evenings, it argues a little want of gallantry on the part of the great pianist towards the first of English vocalists.

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effects upon the amusements of the town may be, we do not venture to anticipate, but that such a precaution on the part of M. Bochsa is fully justified both by the past and present seasons, cannot be denied. The oratorios had been given up as profitless by Sir George Smart and Mr. Bishop, professors perfectly capable of deciding that point, both by ability and experience. The receipts of the present season have not (it is confidently stated) more than secured the proprietor against loss, even if they have done so much. If then competition being shut out, such is the result, no just censure can attach to the judgment which has been employed in honest and necessary precaution.

With respect to performers and selections, there was an obvious conciliation of *national* esteem, by the predominance of English singers and English music. As M. Bochsa is situated, and in the state of opinion, this was certainly no less judicious. There was also a more marked attention to propriety in the arrangement of the pieces than was observable in the incongruous admixture of sacred and profane, upon which we some time since thought it right to remark with the asperity it deserved. The great novelties of the season were—

Cyrus in Babylon,
The Lady of the Lake—both by Rossini, but translated into English,
And Palestine, by Dr. Crotch.

The list of singers included almost all the native names of eminence, with the exception of Mr. Vaughan—Madame Camporese, Madame Bulgari, and Signor Curioni, being almost the only Italians engaged. Mr. Moscheles, the great pianist, played concertos. Madame Bulgari failed, and as a singer has indeed but slight claims to notice in the present state of the art. Thus then the principal fact appears to be, the effect of opinion in bringing about the partial restoration of English music and English performers, together with the care displayed in the separation of the grave and lighter parts of the performances. These improvements argue a conviction not only of the moral necessity, but that such a deference was actually demanded by the state of public sentiment. Still however the proprietor is no gainer. To what is this attributable? We reply, without hesitation, to the enormous expences entailed by the extravagant engagements of singers, and by the variety and numbers employed. This comes of the rage for excess. The public have been taught to

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believe that they must not only hear the finest talent, but all the talent in the country at once. Hence concerts protracted to such a length that the audience departs supersaturated with music, and fatigued to the extremity of wearisomeness by long sitting and overworn attention. Hence too the indisposition to repeat an amusement so richly but at the same time so irksomely excessive. These objections are the acknowledged ruin of public music, but still they are not corrected, because any bill of fare, which promises a degree of enjoyment so moderate that the mind could easily entertain and luxuriate in all the contents, would now be thought bare and meagre, excite no wonderment, and therefore little attendance. But some new means must be devised, for the present plan, it is clear by the results, is exhausted. We are inclined to think absolute cessation for a time would be most likely to restore the palled and languid appetite of the public.

The King's Theatre has this season been under the avowed conduct of a committee of noblemen. The disappearance of such prodigious sums as have for so long a course of years been lavished upon furnishing an Italian opera to the English public, though perhaps quite adequately accounted for by the embarrassments of the first managers for want of capital, by the consequent improvident steps, to speak in the mildest terms, taken to procure funds and by legal litigations, yet had left such doubts upon the possibility of any individual undertaking the concern without contracting at the same time for his own utter ruin, that such an interposition of influence and power might well seem indispensable. How far such a scheme of management accords with the public interests is however a doubtful point—because there are facts strong enough to encourage a belief that this influence is in many instances substituted for that determination to make excellence the attraction, which ought to be the governing principle of all public entertainments. That the amusement is far more costly than it ought to be, has long since been demonstrated*—whether it has been gradually declining or ascending, the materials for forming a judgment we are now about to submit, will decide.

The new performers engaged this season have been Signor Porto, Signor Reina, and Signora Clarini; Madame Cam-

* See Musical Magazine and Review, Vol. 1, page 250, *et seq.*

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PORESE, SIGNOR DE BEGNIS, and MADAME RONZI DE BEGNIS, SIGNORS CURIONI and PLACCI, SIGNORA CARADORI, MADAME GRAZIANI, with the occasional assistance of MADAME VESTRIS, forming the strength of the vocal corps. SIGNOR PORTO is a base. His voice is very fine, being of ample volume, round in tone, extensive in compass, and tolerably flexible. His intonation is more correct than that of the generality of Italian bases, and his style masterly. SIGNOR REINA is not above a third rate, and consequently has no title to particular description. SIGNORA CLARINI and GRAZIANI are the *pis aller* of an Italian Theatre, and may pair off with SIGNORS RIGHI and DI GIOVANNI.

MADAME BORGONDIO indeed appeared in January in ROSSINI's *Tancredi*, but she was totally deficient in all the qualifications of a singer of the first class, and sunk immediately.

Towards the latter end of May, SIGNOR GARCIA played *Otello* for SIGNOR CURIONI's benefit, and subsequently. His abilities as a singer are well known, but he appears to be fast approaching that period, when florid execution is found necessary to cover the havoc which time makes in the voice. He still however possesses great volume when he exerts himself, but that power over the entire conduct of the tone which proves its obedient ductility, the great test of fine singing, is fast departing.

So much for the new engagements. The operas given have been

La Clemenza di Tito*	MOZART
La Gazza Ladra	ROSSINI
Tancredi	Ditto
La Donna del Lago	Ditto
Le Nozze di Figaro	MOZART
Elisa e Claudio	MERCADANTE
Otello	ROSSINI.

La Donna del Lago and *Elisa e Claudio* have then been the only novelties. This is not all. *La Clemenza di Tito* and *Figaro* are exquisite compositions, but they have been so often and so long before the public, that their adoption rather bespeaks an indolent contentedness with that which is nearest at hand, than a search after variety and excellence, the most likely to be relished by the audience. *Elisa*

* This opera was said to be got up pro tempore before the arrival of SIGNORS REINA, and PORTO, and MADAME BORGONDIO.

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e *Claudio* was heard only to be condemned, and the support of the season has lain upon *La Donna del Lago*, for *La Gazza Ladra*, never very popular, was worn threadbare. There has been by much too much of ROSSINI, to the abandonment of all the great composers, MOZART excepted. And here we must connect with the first-named piece the fine performance of MADAME RONZI DE BEGNIS, to whose talent its favourable reception is so materially, indeed we may say so entirely owing. Never perhaps did any singer so rapidly improve in a change of style as this lady, and we feel called upon to modify an opinion we formerly ventured, we now perceive, to give somewhat prematurely, as to her power of becoming a serious singer. She has corrected the imperfection of her tone, that infantine quality in her upper notes, very considerably, and has informed her whole manner with dignity. She is as she ever was, "instinct with feeling," and in the application of her understanding to the sublimer subjects of passionate expression, she has shewn as much versatility of talent as acuteness of sensibility. We cannot admit that she has yet reached the majesty, the true elegance, or the refinement of that most exquisitely refined creature, MADAME CAMPORESE; but after what MADAME DE BEGNIS has accomplished in the last few months, she ought to have credit for possessing those faculties of mind, by which principally, eminence is attained.

The season has been, we are told, very successful in a pecuniary point of view, and MR. EBERS has again engaged the King's Theatre for the next two years. We are afraid, however, that it must result from the facts developed in our enquiry, that fashion and favor more than vigor or judgment in the conduct of the entertainments, must be allowed to be the cause of success. We have seen that little novelty has been sought, and of that little, whether in the pieces or the performers, by far the greater portion has been thought unworthy of support even by auditors disposed to look with so friendly an eye upon the exertions of the noble managers. The inference is inevitable. The proofs of a feeble and inferior administration, (so far as excellence is concerned) are thus but too firmly established. To the progress of music in this country, the management of the opera is highly important, for of late years, as we have before said, it has ruled in a great degree, and must always rule the general taste. The performers, the music, glide through all gradations, from the stage of the King's theatre down to a provincial concert, and to the varia-

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tions which little Misses play as their exercises. In every point then, both as being by far more costly than it ought, and as being inferior in its conduct, the King's Theatre presents a fit subject for the expression of the public disapprobation, and although it is highly praiseworthy, nay even patriotic, in the sense of the word in which the encouragement of art may be said to be patriotism, for a few noblemen to undertake the conduct of an establishment of such a nature, yet, when the indulgence necessarily implied by their rank, opulence, and connection, is but a veil to cover extravagant charge and imperfect arrangements, their interposition becomes an evil rather than a good. And in this light, notwithstanding the respect with which the motives of the noble committee can but be regarded, the public must, we are afraid, come to view their management of the Opera House during the present season.

Descending from the Italian Opera to our great English Theatres, we must first remark that no advancement has been made this season towards the creation of a correct taste for the genuine musical drama. Nor has any new addition of importance been made to the performers, if we except Miss Paton, of whom we have spoken elsewhere. Miss M. Tree continues to rise in the general estimation—Miss Stephens retains her supremacy. Miss Povey's natural powers are universally admitted, but she indicates little of the energy which leads to sudden distinction. Mr. Pearman, at Covent Garden, is a living proof of the dearth of exalted ability; and the performance of Mr. Braham, at Drury-lane, presents only the magnificent remains of that mighty fabric of nature and art which his singing once exhibited, falling daily into the cureless decay time so rapidly brings about, when the decline has once commenced.

While we thus cast a rapid glance over the catalogue of existing talent, we can but be surprised, cultivated as music now is, at the slow rise of superior attainment. To turn for a moment back to the orchestra singers, Mrs. Salmon still remains the first of English vocalists for brilliancy and beauty of tone, and for perfection of polished execution. Next to her stands Miss Goodall, remarkable for a sweet and elegant style, for the purity of her public manner, as for her goodness in private life. We seldom hear Miss Goodall without finding some marks of improvement. Miss Travis fills her place at the Antient Concert with increasing favour,

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though she is seldom heard except in the circle which that establishment embraces and nourishes. Miss Carew, who has considerable ability, appears to have quitted the stage, and she is rising as an orchestra singer. The hand of time falls lightly upon Mr. Vaughan, whose chaste and unambitious perfection seems to protect him against the wear and tear of the passions, and the consequent exertion that destroys the dramatic singer. To Mr. Knyvett we may apply the same observations. Mr. Terrail is becoming more prominently forward and meritoriously so. Mr. Sapio is unquestionably a man of no ordinary ability, and he ranks high in the general estimation. With less of the power from nature and science Mr. Braham once possessed, with more dramatic strength but less polish than Mr. Vaughan, he has a manner of his own, as diversified as pleasing. He is energetic, manly, and often touching—and these qualities, with the elegance of his exterior, have won for him very deservedly the approbation of both the fashionable and the scientific auditor. Perhaps no professor is so universally sought, for you find him as much with the admirer of the foreign as of the English school, as much in public as in private concerts. Mr. Bellamy and Mr. Sale remain the standard bass singers of the principal establishments—and Mr. Kellner this year has been more heard than heretofore. A young professor (we believe from the neighbourhood of Bath) a Mr. Phillips, is also rising into notice; and the corps of glee singers, in private concerts especially, enjoys a most useful acquisition in Mr. Horncastle, a tenor—who possesses a philosophical as well as a scientific understanding of his profession.

We have thus glanced through almost every institution for the practice of art, and have noticed all that we consider worthy of particular examination, except the state of instrumental performance. The violin, the flute, and the piano forte, with the addition of Mr. Puzzi's playing on the horn, have been the prominent solo instruments. The first, perhaps, has not been so much thought of as during the two preceding seasons, when the importation of distinguished violinists was at its height. Mr. Kiesewetter has been in England, but for some reason unknown to us, has not performed much in public. Let not this circumstance, however, be taken as detracting from his universally acknowledged lofty elevation. Mr. Nicholson fully sustains the reputation of his instrument, and the piano forte has a host of champions. Mr. Cramer, Mr. Kalk-

BRENNER, MR. MOSCHELES, MR. NEATE, and MR. POTTER, are all concerto players of the very highest perfection. MRS. ANDERSON, MISS BISSETT, and MISS BUCKWALD, are much and justly esteemed wherever heard, which, however, is far oftener in private than in public assemblies. MR. PUZZI's performance is not less beautiful than popular. It is impossible to conceive any thing more perfect, whether the tone, the execution, or the general expression be considered. He is consequently in great demand. The harp, though scarcely so often heard, as it seems to us, this year, as heretofore, can have lost no ground while sustained by such professors as M. BOCHSA, M. DIZI, and MISS SHARP. The fire and facility of the first, the fine tone and elegance of the second master, and the general suavity and grace of MISS SHARP, are sufficient securities against any lapse of interest, while the intrinsic attributes which the instrument itself possesses, insures its footing in the houses of the opulent. On the violoncello MR. LINDLEY has no rival, but he will have a successor in his son, if the confidence of this young professor were equal to his merit. DRAGONETTI remains supreme, and uses his instrument as Jupiter his bolts—now hurling the thunder, and now glancing the innocuous lightnings of heaven—for thus only can we describe the alternate succession of his powerful and delicate execution. Upon the whole, it appears to us that the relish for instrumental performance is increasing, and the number of publications that attach accompaniments to the piano forte, assures us that our estimation is just. If any one circumstance more than another bespeaks the diffusion of a real love and knowledge of music, we should say this is that particular fact.

Concerning the state of composition, we flatter ourselves little can be added to the information our volumes contain; and if our readers will do us the justice to examine the contents of any one of them, we trust they will be satisfied we do not make an immoderate assumption, when the number of pieces reviewed, the diversity of styles, the variety of composers, the instruments, and the general information, are taken into account.

It remains then for us only to request attention for a short time to the single matter of moment we have left untouched, and for which we have reserved the last place in our essay. We allude to the establishment and opening of the ROYAL ACADEMY OF MUSIC—an institution that, both as concerns the profession and the art and the

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national character, must be alike interesting to the musician and to the country at large.

The Committee has published its Report, and as the document is of so much consequence, we have delayed our publication a few days in order to give it a place.

ROYAL ACADEMY OF MUSIC.

REPORT OF THE COMMITTEE, 2d JUNE, 1823.

1. By the Rules and Regulations for the management of the Royal Academy of Music, it is established that the Committee shall make an annual Report to the Directors of the Institution.

2. The Committee now proceed to perform this duty, which they cannot better commence than by offering their congratulations to the Directors on the opening of an establishment so long desired, and which promises, under the fostering patronage of his Majesty, and the care and protection of the Honourable Court they now address, to form a new æra in the history of Music in this country. It is hoped, and confidently hoped, that in this new æra, and from this new establishment, musicians in every branch will be produced worthy to be classed with the greatest names which adorn the annals of the rival countries of Europe.

3. The object and views of the Institution have been repeatedly stated in the various addresses given to the public. They stand recorded in the Rules and Regulations themselves. To repeat them here would be a useless expenditure of time, and it appears to the Committee that it would be no less useless to dwell on the many and important advantages which with confidence may be expected to be derived from such an Institution. That the Directors and subscribers are fully satisfied of the importance of the Academy is proved by the liberality of their subscriptions, and it is into their hands alone that this Report will fall.

4. But the Committee feel themselves bound in duty to state, that unless great exertions are made by the friends of the Institution to extend its fame and to procure support, the extensive benefits so fairly expected can never be realized. To promote this great object, the Committee earnestly solicit the assistance of the Directors, and when they consider the illustrious body they have now the honour of addressing, the liberality with which they have subscribed, their extended influence in society, and their knowledge of the state of music in this country, they feel a confidence that their appeal to the public, through such intercession, cannot be made in vain. It is with pain that the Committee make this avowal of the want of means to carry into full execution the patriotic views of their noble Founder and of the subscribers at large. But the welfare of the Institution, and the disappointment which many have felt, by the non-admission of the candidates recommended by them, demand the statement, and the Committee, in this as in other points, feel no disposition to conceal any thing connected with the Institution. It is, however, a consolation to know, that the present funds of the Institution (of

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which a correct statement will be given) are sufficient to enable the Committee to proceed on the present limited scale, until a more beneficial conviction of its importance shall be produced on the public mind by a display of the talent which the Royal Academy of Music now cultivates and will soon produce.

5. In the full confidence that the Court of Directors will see the propriety of the limitation of extent of the establishment to the means of carrying it on, the Committee proceed to submit, for the information of the Directors, a statement of their proceedings up to the present period.

6. As the Court of Directors are probably aware, the first suggestion of establishing this Academy of Music originated with Lord Burghersh. His Lordship, witnessing the advantages of such Institutions abroad, and more particularly in Italy, where his public duties had called him, had long reflected on the benefit he would confer, should he succeed in establishing the means of acquiring a regular musical education in his native country. In the different states of Italy and France this object is not deemed unworthy of the care of Government itself, but in England no hope of such assistance could be entertained, and his Lordship was therefore compelled to look for the completion of his views to the liberality of a generous and enlightened public. To authorize an appeal to the public, two General Meetings of the Patrons of Music were called. At the first, the views of his Lordship being approved, a Committee was named to digest the plan, and to prepare such rules and regulations as might be judged most conducive to carry the plan into execution with effect. At the second, the Rules and Regulations were considered and amended, and they are those by which the Institution is now governed. At this second Meeting some further steps were taken. The Court of Directors was formed, Trustees and Visitors were elected, and a Committee were chosen, with whom, under the control of the Directors, should rest the executive authority in the Institution.

7. Thus vested with authority by the Subscribers, the Committee commenced the internal arrangements; and, as a preliminary step, an humble and dutiful application was made to his Majesty, requesting the distinguished honour of his Majesty's name and support. With that kindness and munificence in countenancing the progress of the Arts for which his Majesty is so deservedly famed, the request of the Committee was most graciously acceded to, and the incipient Institution assumed from that time the name of *The Royal Academy of Music.*

8. It would be whilst treating of this period of the history of the institution an act of injustice, if the Committee did not notice and acknowledge with gratitude the intelligence and assiduity displayed by their Noble Chairman, Lord Burghersh. His unceasing attention and unwearied exertions, aided by his acquaintance with similar establishments abroad, proved so advantageous, that before his Lordship left England, and in a period of scarcely six weeks from the first step taken towards the formation of an Academy, he had the satisfaction of seeing his views in a state of advancement, which promised a certain though distant success.

9. Much, however, remained to be done; and although the Committee well knew what was expected from them, they were compelled to proceed with caution, from the limited means which they had at their disposal. By a rash or precipitate step, the whole might have been endangered; and the Committee therefore resolved that no expense, unless imperiously called for, should be incurred, till the funds to discharge it should be realized. Hence, and not from any want of exertion, arose the delay in opening the Academy, a delay

which, as the Committee have reason to believe, occasioned some surprise and some discontent.

10. But although, in appearance, no progress was at that time made, the duty of the Committee was not neglected. Active measures were pursued to increase the list of subscribers; and as soon as the increase of that list would authorise it, the house in which this meeting is held was engaged. In the selection of the house, the Committee confidently look for the approbation of the Directors. It unites, with the convenience of situation for those who almost daily superintend, and for the Professors, whose time is of so much value, a reasonableness of price which scarcely could have been expected in the outskirts of the metropolis. It possesses, too, the indispensable property of being capable of separation, by which all communication between the parts of the building allotted to the male and female branches of the institution is completely cut off. As upon this point some malevolent observations have been heard, the Committee earnestly invite the Directors to examine the disposition made, and they will be happy to adopt any suggestion, should further precautions be necessary, or indeed appear at all possible.

11. It is well known that there exists not a profession whose members are more exposed to every species of temptation than that to which the pupils of the Academy have devoted themselves. In proportion to the peril should be the precaution of guarding the tender mind, by a sound, moral, and religious education. It became, therefore, an imperious duty with the Committee, carefully to select those whose precepts and example must have a material effect upon the future welfare of the children entrusted to their care. After much enquiry as to his character and abilities, the Rev. Mr. Miles, a Clergyman of the established Church, and of high reputation, was selected and appointed superintendant of the male department. The choice of the superintendant of the female department was much more difficult. In addition to the necessity of an unblemished reputation, and of ability for the charge, it was important to find a gentlewoman whose mind and manners might be an example to the pupils placed under her care. A long acquaintance which some of the members of the Committee had had of Mrs. Wade's merits, induced them to nominate her to the important charge. Mrs. Wade is the widow of the late Colonel Wade; she has educated a numerous family with success, which authorized the expectation that in that lady the Committee had found united all the qualities they required. In as far as the Committee can judge from the short experience they have had, the selection has been most judicious.

12. As soon as a place of reception was provided, instructors engaged, and sufficient funds collected to warrant a belief of stability, the Committee directed their attention to the reception of the pupils. The number of candidates for admission amounted to sixty; but with the most anxious wish to extend the benefits of the institution, the Committee were obliged to limit the number of students to twenty. One boy more was added, who had the honour of being recommended by his Majesty. As the Directors will observe, this power of limitation was given to the Committee, and the state of the funds rendered the exercise of it most necessary.

13. To the Committee it had further been entrusted to prepare a regulation as to the mode of ballot, which, however, could not be adopted without the previous sanction of a Court of Directors. The plan judged most advisable to follow was framed and approved, as the regulations prescribe, at a meeting held on the 19th of February.

14. As some observations have been made on the conduct of the Committee on this occasion, they trust they may be excused if, in their own defence,

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they observe that they could not devise a more impartial mode of election, consistent with this great principle, that by talent, and talent alone, admission into the Academy can be secured. To prevent even the suspicion of undue influence, the names of the examining professors were concealed to the latest moment; and to guard against prepossessions, the names of the subscribers who recommended the candidates were unknown to those whose duty it was to class the children according to merit alone. With respect to the division of the candidates into classes, and affixing to each a number according to a scale of merit, the Committee have no hesitation in admitting, that it was done, not with a view of dictating, as has been charged upon them, but with that of giving information to the subscribers, who themselves had not or could not have an opportunity of judging of the comparative merits of the candidates. The arrangement was made previous to the examination, and consequently could not be meant to favour any child in particular. The information might be useful, and the Committee have reason, by the result of the election, to believe that it was so; but with this information before them, the subscribers were at full liberty to exercise their own judgment, by voting for the candidates they might prefer.

15. Since this election, which took place on the 8th of March, the Committee, by some trifling alterations, and by repairing the attics, have been enabled to accommodate eight more boys, and the same number of girls.

16. It was a subject of much reflection, of what class of students this addition should consist. The Committee felt a most anxious wish that they should have been elected by ballot, but the imperious necessity of increasing the funds claimed their attention, and forced them to admit only extra students or boarders, who pay a much larger sum for their education. In fact, had any necessity existed, by the Rules and Regulations, that regular students must have been elected, the augmentation could not have taken place at all.

17. The Directors are no doubt aware that it is expressly provided that there be no ballot in the case of extra students. A subscriber recommends, an examination takes place as to aptness and musical disposition, and the Committee decide. In this case, as on the former occasion, the Committee attended to no claim but that which superior talent enforced. The candidates were numerous, and the solicitations in favour of some most urgent; but painful as it was to refuse the applications of some of the most warm supporters of the Academy, and of intimate and attached friends, the Committee listened to no voice but that which superior merit at the examination forced to be heard.

18. One important feature in this Report must necessarily be the system of education pursued in the Academy. The Committee cannot have the vanity to suppose that it is yet brought to perfection, but they trust no very material error exists.

19. Their object is to give the pupils the benefit of a moral and religious education; they are taught the principles of English grammar, to enable them to speak and write their own language correctly; and as the Italian language is so intimately connected with music, an acquaintance with it is considered as likely to be very beneficial to them; they also receive some instruction in arithmetic, and to these points is confined all the tuition given, except in such studies as are immediately connected with the profession of music, which of course occupy much the largest portion of the time of the pupils.

20. To ensure regularity, every pupil is furnished with a paper, on which is marked the study in which the passing hour is to be employed; and the Committee refer to these papers for an explanation of the details of the course of study pursued.

21. The Professors and Teachers, employed in the Academy, are as follows:—

FOR THE BOYS.

Harmony and Composition	Dr. Crotch.
Ditto	Mr. Lord.
Piano-forte	Mr. Potter.
Ditto	Mr. Haydon.
Singing	Signor Crivelli.
Violin	Mr. F. Cramer.
Ditto	Mr. Spagnoletti.
Violoncello	Mr. Lindley.
Harp	Mr. Bochsa.
Hautboy	Mr. Cooke, sen.
Italian Language	Signor Caravita.
Ditto	Signor Cicchetti.
Writing Music	Mr. Goodwin.

FOR THE GIRLS.

Harmony and Composition	Dr. Crotch.
Ditto	Mr. Lord.
Piano-forte	Mr. J. B. Cramer.
Ditto	Mr. Beale.
Ditto	Madame Biagioli.
Ditto	Miss Adams.
Singing	Madame Regnaudin.
Harp	Mr. Bochsa.
Italian Language	Signor Caravita.
Ditto	Signor Cicchetti.
Dancing	Monsieur Finart.
Writing Music	Mr. Goodwin.

22. In this List of the Professors the Directors are requested to observe, that at the head of every branch there stands a name of great eminence. To these the sole direction of that branch is entrusted, and they alone have the recommendation of the Assistant Professors. Thus in Harmony and Composition, the Principal (Dr. Crotch) named Mr. Lord to prepare the younger boys and girls for his subsequent instruction. For the Piano-forte in the Female Department, Mr. John Cramer is solely responsible, and by his recommendation Mr. Beale, Madame Biagioli and Miss Adams have been appointed to classes which Mr. Cramer himself arranged. In like manner Mr. Potter, who is charged with the instruction of that instrument in the Male Department, selected Mr. Haydon as his Assistant. The Committee, judging solely by the progress which the children have made, are anxious to take this favourable opportunity of expressing their entire satisfaction at the judicious recommendations made by Dr. Crotch, Mr. Cramer, and Mr. Potter; and their earnest belief that their Assistants will soon rise to that eminence to which their assiduity, talent, and taste, entitle them. The names of the leading Professors are so well known, and so justly celebrated, that nothing is left to the Committee to say, except to express their approbation of the kind attention they bestow, and the sacrifices they make, in aid of the views of the subscribers.

23. Before this subject is dismissed, it may perhaps be proper to notice a practice which has been introduced into the Academy, and which, being new

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in this country, has been exposed to much observation. The Committee allude to that of several of the pupils practising their lessons in the same room at the same time. In justification of themselves in this arrangement, the Committee might plead, that unless every boy and every girl had a room to themselves, or very nearly so, it could not be otherwise. Even with the limited numbers of which the Academy at present consists, its impossibility must be apparent; but this objection becomes perfectly ridiculous when it is applied to the numbers of which other seminaries of a similar nature consist, and to which it is hoped this may ultimately extend. But the Committee are more anxious to defend the measure than themselves, and have to state that in all the Conservatorios in Italy, from whence the most able Professors have sprung, this is the uniform custom, and so far from being prejudicial, it is universally allowed to be highly beneficial. It forces attention, it prevents the pupil from trusting to his ear, and obliges him to attend to his notes. The opponents of the system in this country allow that it makes steady players; but they assert that it is the destruction of taste. The answer to this objection is evident. The taste of the Italians is universally acknowledged, and no practice introduced into the seminaries which have produced their greatest Masters, can be prejudicial to that very quality, for which they are pre-eminently distinguished.

24. The Committee are not aware that a longer intrusion on the time of the Directors is necessary. They have a feeling of satisfaction in the reflection that they have spared no pains in executing the duties they have undertaken, in which they will persevere, in spite of the clamour which disappointed expectants of employment, and the unreasonable and consequently rejected applications of parents, may occasion. They lament that they cannot comply with the numerous applications for admission into all the Classes provided by the Rules and Regulations. They are aware that by an increased number of pupils, the undoubted benefits to be derived from the Academy would be much more expeditiously felt, but the means are wanting; and they conceive that it would be a most dangerous experiment, by precipitation, to risk the existence of the Academy. As the funds increase, the Establishment will be extended.

25. To effect this most desirable object, the Committee trust to the exertions of the Directors and Subscribers, which they once more earnestly solicit.

By Order of the Directors,

JAMES WEBSTER,

SECRETARY.

We have now slight opportunity for remark, but it is but too apparent that this report* is in the first place apologetical, and in the next, somewhat in the tone of despair. That such should be its characteristics, will be no matter of surprise. The Committee already begin to feel that they have neither conciliated the public nor the profession.† The first mistake will be found to be recited in No.6, namely, in the self constitution of the governing body, and the concentration of all the power and nearly all the patronage in the Sub-committee. Had

* We never recollect any public document drawn in so weak and slovenly a manner. In many parts it is not English.

† See paragraph No. 4.—In order to support our reasoning by reference to the Report, we have numbered the paragraphs as affording the easiest mode.

the public been admitted to a share in the formation of the rules, the support we are confident would not have been so limited—the principle would have been discussed, and it would have been seen whether the object to be attained was generally considered to be worth the cost. Such a discussion would have established the institution, or have prevented the effort. The voice of the profession, whose interests are so deeply affected, would have been heard, and the public, we are bold to say, would have consulted their experience and their judgment, without regard to any prejudices they may be supposed to entertain. We proved in a former article* that the Directors *must*, *ex necessitate rei*, have been self created, and that it was scarcely possible the third chapter of the rules could have been complied with in the very first proceeding. We showed also not only how autocratical, but how oligarchical these transactions appeared. Now mark what follows. The fourth rule of Chapter IV. of the original Regulations ordains the appointment of a Board of professors, to whom was to be "*entrusted the general direction of the musical education of the students.*" This Board too was to be the intermediate organ between the Sub-committee and the Academy. A series of rules for its government was superadded, and very important functions (as they then appeared) were included. It was even thought so momentous, that supplementary members were named, lest the business of the Academy should be interrupted "by the absence from sickness or any other cause of the members of the Board." After such note of preparation, the copy of a circular, which now lies before us, will probably be read with some astonishment—and this too uttered in so short, so very short a period, after the erection of this Board, to which was to be "entrusted the general musical education of the students."

Royal Academy of Music, Hanover-square, 5th June, 1823.

Sir—I am directed by the Committee of the Royal Academy of Music to acquaint you that at a general meeting of the Court of Directors of the Institution, held here on Monday, the 2d of June, his Grace the Archbishop of York in the chair, it was resolved, that the Board of Professors should cease to exist.

I have the honour to be, Sir,

Your obedient humble Servant,

J. WEBSTER.

* Vol. 4, page 386.

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The terms of this dismissal can but be esteemed rather discourteous, and as the report is silent as to the cause, the worthy professors must have been somewhat amazed at their sudden extinction; this however is of small account. We quote the fact only as one link in the chain of circumstances, which go far to prove either that the framers of the regulations had but an incompetent understanding of their objects and duties, or that the infraction of many of these rules entails upon the management an equally suspicious character.

We pass by the election of the students, merely observing that (as it seems to us) the reasoning in the report by no means meets the objections it purports to answer, and come at once to the system of musical education.—The list of professors (No. 21) will shew how completely our arguments in our former article, are borne out. The list first circulated, and which included no less than *thirty-one* professors of the highest eminence as instructors, from whom it was expressly stated that "the extra-students will be allowed to point out the professor under whom they desire to be placed," is now cut down to *ten*, and *their assistants*. There is not a single *native* professor appointed in this *national* academy to teach English singing. This is exactly upon a par with the appointment of M. Bochsa to the office of secretary. Ten professors, it is true, are amply sufficient to instruct twenty-nine pupils; but the inference which will be drawn is this: a scheme of uncalled for magnitude was formed—an invitation to the public held out which included all the imposing grandeur of a vast establishment; and it immediately appears, by the earliest practical proceedings, that the apparatus is ponderous and overwhelming, and that the fixed expenditure is beyond the object.

If then the ordination of rules only to be broken, the creation of professional supremacy only to be annihilated, and the nominal appointment of professors who are not called upon to instruct—if these things do not speak with voice potential—if they do not confirm the opinion we ventured to give, "that the Committee of Management would learn by blundering; and that the slight exertion of thought so visible, would make but an unfavourable impression upon the public," the public has less discernment than we give them credit for possessing.

The truth we fear will be found as we have apprehended, that the plan is radically faulty in planting an expensive permanent estab-

lishment far beyond the real purpose and the real necessity—in discarding the experience and the judgment of the profession, whose character and interest are deeply involved in the effects of such an institution, and in the virtual assumption of the whole power and patronage by the sub-committee. Unless these forcible objections are done away, there is but too much ground to doubt the permanency of the establishment. At present the expence alone will crush it—for it is not likely that the public will subscribe so large a sum for the education of a few musicians, under the superintending controul of less than a dozen amateurs. We do not wish to speak disrespectfully of the sub-committee. On the contrary, we entertain the deepest reverence for their motives; but in discarding the assistance of professional judgment, they have cast away the safest compass by which they could have steered, and in the assumption of such arbitrary powers, they have hazarded the estimation of that public, without whose assistance their exertions can be of little efficacy.

Here then our sketch is finished. All the particulars decidedly prove, that science is extending its influence every hour over a wider space. There is no indifference to art—no lack of patronage. On the contrary, the liberality of the British public is found sufficiently vast to embrace the talent, we may say, of the world, for an asylum and a support are rendered to genius come from where it may. And so we would have it. But we would use this fact as a stimulus to our own countrymen to try their utmost in the generous competition, and we would whet their courage and their activity by the fullest demonstrations of what they owe to themselves and to their country, by pointing out the praises and the rewards at present bestowed, and justly perhaps bestowed, upon the foreign artist. We would have our countrymen emulate, not envy, those gifted individuals, who if the eminence attained by Billington, Braham, and Bartleman, by Crotch, Wesley, the Cramers, Lindley, and Mori, affords a fair example of what British talent can effect, are not endowed with stronger natural faculties than the natives of England. We love our country and countrymen well enough to wish them as exalted in art itself as they are in the generosity which knows how to estimate and reward it. We would not have them exclude the foreigner—far from it, we would rather see them throwing open every avenue to exotic ability—but we confess the prejudice, if such it shall be thought—that we should glory in seeing them the victors in the noble contention.

THE PROVINCIAL MEETINGS.

We know not how long it is since the triennial meeting of the Gloucester, Worcester, and Hereford Choirs became the foundation on which a grand musical festival, embracing the assistance of many principal metropolitan performers, was first established. Nor are we inclined at this time to take the trouble incident to a search after the beginning or the progress of similar undertakings, in various parts of the kingdom. Both have probably depended on the growth of population, the establishment of musicians, and the propagation of the love of the art in the several places, and therefore have been liable to considerable fluctuations. We now take up the subject because it should appear that a new æra has commenced. The astonishing success of the Birmingham plan has operated and is strongly operating over the kingdom, and music, as the handmaid of charity, is likely to extend her beneficial aid to most of the permanent hospitals and infirmaries in England. In our article on the second Birmingham Musical Festival we endeavoured to enumerate the arguments in favour of the general adoption of such a plan for raising a part of the contributions necessary to the support of such benevolent institutions, and we have some reason to hope and to believe that our representation has assisted in diffusing a knowledge of those advantages, and originated a general desire of emulating the example which the inhabitants of Birmingham, with a spirit and ability before unequalled, held out to the counties and great towns of the empire. So far as the charities are concerned, we may be pardoned for repeating, that such a plan affords a means of attracting donations from multitudes, who would never probably be brought by any other expedient to contribute a shilling, while, in so far as music is concerned, we consider concerts upon such a scale as the surest, and most subtle, and most powerful agents for diffusing the admiration of the art, not only by proving to those who would never enjoy any other opportunity of hearing such grand effects, to what magnificent heights music is capable of being carried, but also by keeping alive the memory and attention of those who have occasional resort to the concerts of London, and by imparting that strong stimulus which is only to be found in those transactions in which the individuals themselves bear a part. Such an

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association connects all who are present at local celebrations with the object and the circumstances. Such a festival becomes their own, and it is ten to one but even the most removed are drawn into the circle by the interest or the activity of friends, relatives, and acquaintances. We will venture to assert that no concert upon a great scale is ever given in a provincial town that does not impart a new ardour to the inhabitants, and music is sure to be cultivated for some time afterwards with augmented eagerness and satisfaction. The effects upon trade are not less visibly beneficial, and therefore whether regarded as promoting the charities, the interests, or the pleasures of the place, such meetings are alike useful. Perhaps the greatest desideratum in political economy at this moment, is to find a means of promoting the active circulation of wealth, and therefore in a political point of view we can but regard such agents of voluntary distributiou, as calculated to do much general good.

That we are not singular in these opinions, is proved by the preparations now making for Musical Festivals, upon a grand scale, in the autumn. Gloucester, York, Liverpool, and Birmingham,* are most actively employed in the most extensive arrangements. The meetings will take place at the following periods :—

Gloucester, September 16, 17, 18.
York, September 22, 23, 24, 25.
Liverpool, September 29, 30, October 1, 2, 3.
Birmingham, October 6, 7, 8, 9.

The Gloucester meeting is that of the three choirs, and is under the joint conduct of Mr. Mutlow, the organist of the town, and Mr. Greatorex. The scale we believe to be the same as on former occasions.

YORK.

The Festival at York is a new experiment. Both the county and city are, however, much devoted to music. The fifteenth anniversary of an amateur meeting, held sometimes in one and sometimes at another of the great towns, is just about to take place. This concentration of the lovers of art, if not singular in its object, is unique in its principle and execution, and is perhaps the most extended of any in the kingdom. Two morning concerts are given, and there will

* A series of grand concerts, at Oxford, in announced for the 10th, 11th, and 12th of June.

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probably be not less than a thousand auditors present who are gratuitously admitted.*

On the first day there is a dinner, to which all amateurs and professors who choose to come are invited. The expences are borne by the gentlemen of the town where the concert is held. At Sheffield a New Hall is building, and next year the meeting will take place there. Such meetings recurring annually and kept up with such vast spirit, imply a love of the art not to be surpassed, and must tend materially to the institution of such grand exhibitions as those now preparing.

The coming Festival is for the benefit of the four infirmaries, and is under the patronage of the ARCHBISHOP OF YORK, (one of the finest judges of music, and one of the most steady promoters of the art this country can boast) THE DEAN AND CHAPTER, and indeed of nearly all the NOBILITY and GENTRY of the county. It is at present only determined that the morning concerts should be held in the minster. The orchestra will be under the great tower, which is open from the top, and lighted from the four noble windows; the audience will be placed in the immense nave, and the organ on the screen backs the whole. The band will consist of not less than one hundred and sixty instruments, and the chorus of two hundred and forty performers, exclusive of the principal singers. The morning concerts will probably be *The Messiah*, *The Creation*, and two miscellaneous

* The selection of instrumental pieces for this year's performances, are as follow:

Grand Symphonies—	in C minor	*Beethoven.*
	A	*Beethoven.*
	D Op. 87	*Mozart.*
	E♭ Op. 28	*Rombergh.*
Overtures—	*Leonora*	*Beethoven.*
	Ruins of Athens	*Beethoven.*
	Il Matrimonio segreto,	*Cimarosa.*
	Pirro,	*Paer.*
	Mahomed,	*Winter.*
	Continuèe,	*Fesca.*
	La Gazza Ladra,	*Rossini.*
	L'ing anno felice,	*Rossini.*

A chorus from HANDEL, HAYDN, MOZART, and BEETHOVEN, will close each act, and the glees and airs to be taken by the amateurs are fixed the day before, when they assemble. Perhaps there is no concert in the kingdom, not even the Philharmonic, of London, where the instrumental music is received with such devoted attention. Nothing bespeaks so deep a love of music as this trait of judgment.

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selections. The two evenings, miscellaneous. Mr. Greatorex will conduct, and Mr. F. Cramer lead the morning's performances.

LIVERPOOL.

These Concerts will be conducted by Sir George Smart, whose election we understand was made in the most complimentary manner, the worthy professor not being at all apprized of the intention to call in the aid of his services till the choice was decided.

The principal arrangements are made by a committee, the president of which is C. Lawrence, Esq. and the secretary J. Langton, Esq. Mr. F. Cramer will lead the morning performances. The vocalists already engaged are Mrs. Salmon, Miss Stephens, Miss Goodall, Mesd. Camporese and Ronzi de Begnis; Messrs. Braham, Vaughan, Knyvett, Phillips, Bellamy, and Signor de Begnis. The band and chorus will be on the most extended scale, and assisted by the serpent and trombone players of the King's household. The re-hearsal takes place Sept. 29. There will be a selection on the first morning (when the sermon is preached); in the evening a grand concert. Oct. 1. *The Messiah*—in the evening a ball. Oct. 2. Beethoven's *Mount of Olives*, and a selection from *The Creation*, &c.—in the evening a miscellaneous concert. Oct. 3. A grand miscellaneous sacred selection. The taste, experience, and general knowledge of musical style the conductor possesses, will ensure the choice of the finest compositions in the miscellaneous parts.

BIRMINGHAM.

The conductors of the Festivals in this town pursue their object like conquerors, who having attained the highest reputation, are determined to leave nothing undone or untried, that can secure the permanency of the fame they have achieved. And in truth when such competitors enter the field as York and Liverpool present, they must not be content with what lies within the reach of ordinary abilities, if they would retain their supremacy.

It is known that His Majesty, at the last meeting, sent down some of the choicest professors of his household band. On the present occasion The King graciously permitted the use of his name as Patron.

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The next step was to secure the finest talent, not that the kingdom, but that the world affords. MADAME CATALANI was written to, and she has most handsomely replied, that the Birmingham Meeting being under the patronage of the King, and having become the first in Europe, she will certainly lend her best services, leaving all stipulations as to remuneration to the conductors. Nor, we believe, is this endeavour to enlist the talent of the continent the only effort of the kind. The same care that has thus sought out this pre-eminent singer will extend to every other part of the engagements, which are not in so complete a train as to admit of publication.

With respect to novel selection, we understand a new oratorio, to be called "*The triumph of Gideon*," the music of which is selected from WINTER's "*Timoteo*," has been prepared. The poetry is by the REV. —— WEBB, the gentleman who so successfully adapted words to HAYDN's *Seasons*, for the last festival. This beautiful composition will also be repeated, and the other selections will be most carefully made. MR. GREATOREX will conduct, and the whole patronage of the county, it needs scarcely be said, will wait upon such an institution, and indeed the call will probably be obeyed by residents of taste from the most distant parts of the kingdom.

Such are the efforts and such the effects of the example of the amateurs of Birmingham. It constitutes not only a part of the nature of such a noble enthusiasm as they have shewn in the cause and combination of charity and of art, but perhaps its strongest characteristic, to delight in the diffusion of principles so elevated and so generous. The flame has, we see, already spread very widely, and we most cordially hope, and indeed we anticipate, that the time is not far distant when every county in the kingdom will perceive how rapidly the advancement of science, how greatly the objects of charity, and how indefinitely the general happiness are promoted by such an application and such an union of ability and of benevolence in the prosecution of art.

OPERA.

TO THE EDITOR.

Sir,

I am at length tempted to accept the invitation which has been repeatedly held out in your Review, and especially in a letter "on the means of giving an Opera to the English," printed in your third volume, wherein it is expressly stated, that "the first step to this desirable object," is "a public discussion of the question, and the preparation of the general mind for the change, by the assistance of the periodical literature of the country." If I flatter myself that I can at all aid the intent, I am chiefly incited to the hope by the hints I have gathered from reading foreign works upon the structure of Opera.

I might perhaps be allowed to take the absurdity of the English construction, as it now stands, to be admitted universally; but it seems to me easy to refute by a single argument, which indeed has been already touched on in the notices in your publication, all that is commonly urged against the musical drama. The vulgar objection (for though begun and supported by authors of celebrity, vulgar I must still hold it to be) is neither more nor less than that "the whole piece is sung."* Now I would ask what is there in this arrangement more improbable or more repugnant to common sense, than the perpetual changes from dialogue to singing, which constitute English

* St. Evremond was the first who broached this doctrine. He says, "There is another thing in Operas so contrary to nature, that I cannot be reconciled to it, and that is, the singing of whole piece, from beginning to end, as if the persons represented were ridiculously matched, and had agreed to treat in music both the most common and most important affairs of life. Is it to be imagined that a master calls his servant, or sends him on an errand, singing? that one friend imparts a secret to another, singing? that men deliberate in council, singing? that orders in time of battle are given, singing? and that men are melodiously killed with swords and darts?—*Works of Mons. St. Evremond, vol. ii. page* 84, *in a letter to Villiers, Duke of Buckingham, quoted by Sir John Hawkins, in his preliminary discourse to his History of Music.* It is singular it should never have occurred to this objector that for the dramatis personæ to arrange their dialogues in blank verse or in rhime, according to the construction of French plays, is quite as far removed from the usages of common life as for them to sing.

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Operas? Nay, I am prepared to support the assertion, that there is much less to startle the mind in the supposition that music is the natural language of the dramatis personæ of an Opera, taking Opera as it were in the light of a country, and the characters as the natives—than in the causeless transitions we now tolerate. The one indeed proceeds upon a principle, the other has no principle at all. The one is at least consistent with itself—the other neither accords with itself nor with the usages of life. I maintain, therefore, without fear of contradiction, that the legitimate Lyric or musical drama, regularly conducted by means of recitative and air, presents no such revolting or absurd objections as the English construction of occasional dialogue and air. This argument I contend is sufficient; but I shall endeavour to carry conviction further by usages, reasoning, and facts.

The Greeks, it has always been averred, were the most polished people that ever existed. It can scarcely be doubted that their tragedies must have been sung or chanted in sustained tones, which imply the modulations and inflexions of singing rather than of speech. The vastness of their theatres, the performance of their dramas in the open air and in the day time to such multitudes of auditors, and their choruses, all tend to the conviction that their dialogue was recited in the manner above stated. Here then we have the example of the most polite people the world ever saw, and however men may differ concerning the extent to which it was carried, their adoption of *the principle* for which I am contending should seem to be indisputable.*

Enough has been written concerning the weakness or the strength of theatrical illusion. I shall only insist upon one particular, viz. that the mind of the spectator willingly consents to receive the degree of illusion which dramatic entertainments reach, as sufficiently perfect. This is a spontaneous compact which we make concerning all the objects presented to our senses in a dramatic representation. The woods and lakes and castles we know to be painted canvas—the golden robes and splendid tiaras of the Kings and Heroines we know to be tinsel and cut glass—we know the men and women not to be the personages they feign. It is then only verisimilitude, only an

* "Since we admire the ancients, whom we take for models in every thing, I know not why we persist in condemning the only possible imitation of the melopeia which formed the greatest attraction of their spectacles. The Greeks were not at all surprised that the actors had a manner of speaking full of melody and cadence, which differed entirely from familiar conversation, and they will not be accused of want of taste. *De l'Opera en France.*"

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approach to truth, that we seek or desire. Upon this understood compact all the effects of the fine arts depend. But if it be allowed that the arts employ such means as they possess, we also demand as a part of our agreement, that the object be not only imitated, but improved, so far as those means permit. This is maintained by most of those who have written on this subject.* ARTEAGA, the most philosophical and profound of all authors upon the melo-drama, in the very opening of his elaborate essay, has taken this distinction, and he draws this simple conclusion—that the very object of the musical drama is to employ its means to the highest purposes, and in the best manner. Music, he says, can only imitate as music—poetry imitates as poetry, that is, by means of images and versification—painting as painting, that is, by forms and colours. Music employs song and the sounds produced by instruments. To complain then that an opera is sung throughout, is to complain that music imitates through its natural means—in short, that music is music. This reasoning appears to me so close, that I confess I see no means of escaping from his deductions.

The object of the musical drama is to bestow upon sentiments passions and situations, that ornamental and imposing dress which music is capable of bestowing. The most judicious employment then of this means of pleasure will necessarily be that which calls into effect all the powers of the art in the fullest manner—this will best

* "It is not reality, but an embellished resemblance that we require from art. Art engages to give us an imitation which shall surpass nature, and for that purpose makes a kind of compact with the soul and the feelings she affects. This bargain consists IN DEMANDING LICENSES AND IN PROMISING PLEASURES, which she would not afford without ample licenses."—*Essai sur l'expression en musique.*

Again, "art takes nature as a guide, and ornaments in imitating her, but if the copy be too exact it excites no admiration."

Instead of the marble of Praxiteles, place a figure of wax, the striking colours of which would rival the tints of the carnation: if too faithful a copy it would possess no interest. Imitate in the same way the action so often represented by the great masters, the death of HOLOPERNES, the dreadful truth of the painting would make us draw back with horror. Merely to imitate would be to deprive art of all her charms. This *ideal beauty*, this richness of harmony and expression, these charming images, are not to be met with in the world; but the original is from nature, and the artist only ornaments and polishes it.

L'art n'est qu'imitateur : mais il corrige, epure,
Et l'art quand il fait bien, fait mieux que la nature.

De l'Opera en France."

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promote the design. To comply with this postulate, I say, it is indispensable to have recourse to the entire consistent notion which a drama, musical in all its parts, presents. And in showing why this is so, I shall I trust be able also to produce many particulars, wherein musical representations exceed in their structure the other species of drama.

In an appeal of this nature, I must reject the jurisdiction of those who have no sense of the charm of sounds, for there are multitudes who either by original organization, or by unremitting habitual attention to business and affairs, have their faculties of hearing so blunted, that sounds raise in their minds no emotion whatever, except irksome sensations at having their time thus occupied. Of such men I disable the judgment, and I impannel only those who, to use the language of Addison, will admit that sounds are capable of "casting soft or noble hints into the soul."

The first and most obvious reason in favour of Opera arises out of the acknowledged fact, that to our enjoyment of poetry and situation, and indeed of all the requisites of the stage, since the perfect idea excludes none of its other attributes, is superadded the charm of music, which not only extends our perception of those pleasures which are common to the ordinary drama, by augmenting the delight of another sense, but it increases in an incalculable degree the number of our associations, at the same time that it concentrates and exalts our feelings in the manner in which music alone is able to act upon us.* Such is the capital ground of preference. Let us now descend to the more minute particulars which this notion includes.

If we consider the structure of the language proper to the lyric drama, we shall find it but little removed from the very highest kind of poetry. The principal distinction between the poetry of tragedy and that of the musical drama is, that the one is purely dramatic, the other must partake strongly of the concentration of lyric composition, and be as Arteaga, from whom I borrow this idea, calls it Dramatic-Lyric. This results from the attributes of music, which we are to consider as the principal, poetry standing in the light of an

* "Let us enjoy the spectacles that are multiplied for our pleasure; they all have their beauties and their faults, perfection exists no where; the praise of one would be the censure of the other, and there would be as much injustice as ingratitude in treating them with too much rigour."—*De l'Opera en France.*

auxiliary.* The province of music is the expression, or rather the exaltation of the expression of passion. Poetry, merely dramatic, is able to embrace other objects. But if the lyric species limits the objects of imitation and description, at the same time it enlarges its spirit and its power prodigiously, by the intensity with which it concentrates its vivid descriptions. The expression of music supposes an agitation of the mind, an inspiration as it were. The singer is removed to a state above the natural temperament, and the hearer must partake in the same elevation of soul. Hence it follows that the language, to allow the corresponding requisites music de-

* This is so true that the Italians, the people of all others most sensible of the charms of music, have gone for ages to hear the same operas, set by different composers. The operas of METASTASIO were set by all the great musicians who flourished either in his time or near his age. PERGOLESI, HASSE, GALUPPI, JOMELLI, PICCINI, SACCHINI, SARTI, PAISIELLO, and CIMAROSA, all set *L'Olympiade*. The French, on the contrary, require variety, and fix their principal regard on the plot and its developement. The English, more unfortunate or more insensible than either of these nations, pay little regard to the perfection either of the piece or of the music. Our apathy seems really astonishing, when the real merits of the things the English public has, for years past, accepted in the place of operas, are considered; not that there have not been amusing little plots, and much good music in a few instances, but as a whole, the proportion of poverty and absurdity is marvellously great. A late French writer attributes the difference in taste between his own countrymen and the Italians to the former having enjoyed the most exalted specimens of dramatic writing, the works of RACINE and MOLIERE, before the reformation of their opera by GLUCK and PICCINI, while, on the contrary, the Italians had a fine opera long previous to their establishment of a taste purely dramatic. Hence the different habits of enjoyment generated in the two countries. He says, however—"It is not astonishing that the Italians should condemn our system, which is directly opposed to their taste; some individuals of even our nation, having little knowledge of music, return the compliment. All this proves to me that the two nations will one day be of the same opinion on this point. In borrowing our poetry the Italians have been able to appreciate the advantage of a well-conducted interesting plot; like us they have composed airs purely dramatic, duets remarkable for their fine expression and force, and in short, operas in which the music is in perfect accordance with the poetry. The success these compositions have experienced is sufficient evidence that the Italians begin to coincide in our opinion. Thousands of operas have been applauded at Naples, Rome, Milan and Venice; the gulf of oblivion has swallowed nearly all; those only which have survived, the only fragments the amateur has preserved with care, are those which are nearest allied to the French style."—This is truly French amour propre, and if METASTASIO had never existed, and had not given the finest possible models of the lyric drama, might perhaps have passed. But poor England, where is she all this time? Alas! alas! our continental cotemporaries will not admit that we have had any true or national taste for opera at all! I wish I could justly accuse them of falsehood or invidious partiality.

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mands, must be that of an individual under strong affections of the mind. It must be passionate, condensed, vivid in its images, when images can be admitted, and in every sense picturesque. Song then is the language of high fantasy. The accompaniment varying, multiplying the images of the poetry and of the melody, precludes our nice attention to the means or to the fact of our illusion. The power of both combined is not only to raise but to multiply noble or beautiful, sublime or tranquil emotions. The poetry of the lyric drama, properly so called, does or ought to differ from the ordinary part of dramatic composition as far as HORACE, PINDAR, or GRAY differ from the ordinary level of scenic dialogue.*

If thus I have satisfactorily proved that the union of poetry and music necessarily renders the first more terse, imaginative, and strong, and that the second presents a means of multiplying, varying, and exalting our emotions indefinitely, the general claims, if not the absolute superiority of opera is established. Let me now proceed to cite other details and more particulars, in which the musical drama presents advantages not to be attained by mere words. It is a certain fact, that the *principles* of harmony have remained unaltered, however style in composition may have changed. Hence music may be said to be an universal language. Melody is felt by all nations alike, and the same *doctrine of harmony*, if we may use such a term, prevailing every where, the judgment is universally affected in the same manner.

*It is to be regretted that no direct examples exist in our language to which I can refer, I am therefore compelled to have recourse to foreign illustrations. It is thus that the elegant philosopher to whom I am indebted for these observations exemplifies his opinions:—

"Leaving to tragedy amplification of words, and the slow and artificial developement of the story, the Lyric poet applies himself to precision of sentiment and to conciseness of expression and rapid succession of incidents. *Merope*, in the French tragedy which bears hear her name, makes a long and eloquent address to *Polifonte*, who comes to restore her son. A mother introduced by METASTASIO, in similar instances, expresses herself in these few words—

'Rendimi il figlio mio:
Ahi mi si spezza il cor!
Non son piu madre, o Dio!
Non ho piu figlio!'

Here is an example of the concentration that melody requires. But these four lines alone, accompanied by the motion and vivacity they receive from good music, as GRIMM, in his Discourse on Lyric Poetry, sensibly suggests, would produce an effect upon the minds of the auditors, far surpassing the tragic and artificial structure of VOLTAIRE's Merope."—*Le Rivoluzione del teatro musicale.*

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Mozart is as great a man in London and Paris as at Naples and Vienna. "Unis par de si doux liens, les musiciens de toutes leurs nations ne forment qu'une seule famille qui a les mêmes goûts, parle le même langage, et suit le même objet; leurs ouvrages sont exaltés ou critiqués par des juges aussi justes que compétens; une noble emulation les anime, les lumieres se communiquent d'un bout de l'Europe à l'autre; et, quelque part quils se rencontrent, ils sont dans leur patrie.* Paris voit paraître tour à tour sur ses théâtres les production Italiennes et Allemandes et nos musiciens les accueillent avec enthousiasme: leur franchise, à cet egard, est si grande, qu'ils applaudiroit même les compositeurs anglais, s'il y en avait." The description of this animated French writer is as true as vivid.

I have spoken generally of the power of music to multiply and to vary ideas. When we examine the detail of this power we shall perceive many curious and interesting circumstances. Music affects by melody, and by harmony, and by expression, which is the aggregate of all its powers. There is, however, in each of these means, curious properties. In composing an air the musician first chooses a subject. It is presented in the purest simplicity; he quits it for a time, modulates, repeats its striking traits throughout the whole range of the orchestra, frequently by separate or single instruments, often by their combined effects. The charm is renewed by transitions which serve to keep alive the leading ideas by new but allied passages. Perhaps the composer returns more than once to the theme, but however this may be, the expression which is meant to be the principal, is not left or weakened, but sustained and confirmed by these arts in a way and to a degree at which speech can never attain. If then to these effects we add that of the harmony, which has certainly a direct and physical, as well as an intellectual operation, the finest declamation, the most pathetic enunciation of the

* Such is the remark of the French author I have so often recurred to. What a bitter sarcasm on the dramatic compositions of England! It is scarcely a palliation to say, that it is not deserved to its extent. It is true enough to affect us severely. He also remarks in another part of his book:

"Les Francois ne sont ni moins sensibles, ni moins intelligens que les Italiens et les Allemands, le climat de leur patrie ne peut influer en rien sur leurs dispositions musicales, puisque la France est placée entre l'Allemagne et l'Italie. Ce qui s'opposera toujours à l'epuration de notre gout c'est le melange monstrueux qui regne dans les repertoires de nos theatres lyriques."

If this observation applies to the French, it applies with no less force to the English. The monstrous mixture and incongruity of our opera must deaden all nice apprehension and purity of taste.

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stage, can never employ so many or such agents as music. But the expression is exalted still further by the variety of associations which are connected with sounds. There are not only the words, but a thousand ideas excited in the mind by combinations of notes. In many instances the instrumental accompaniment presents an actual image of the idea the words convey. The trombone, for example, in the "*Tuba mirum spargens sonum*," of MOZART's *requiem*, or the flageolet in HANDEL's "*Hush ye pretty warbling choir*." The mind is led on by transitions from key to key, and some of the finest impressions are made by the effect of temperament alone—the excitation in short is so diversified, that the mind seldom sinks into languor, until the faculty of attention is completely exhausted. Hence it must follow, that the distraction of turning from dialogue to singing interrupts and destroys the intensity which music possesses so eminently the means of raising; and hence may be drawn another reason for the superiority of the entire consistent musical drama over the intersected jargon of dialogue and song.

We have next an argument from the contrast between the voice and the instruments, not only in their manner of expression, but in their several tones. The voice may be employed in expressing a sentiment, the instruments in description, either of places or natural appearances or feelings, differing from those uttered by the voice, and heightening or contrasting the emotions raised. By this means ideas are presented to the mind which common dialogue is absolutely unable to inspire, and oftentimes the finest effects are thus produced.

Music has even a more extraordinary power, and one absolutely proper to itself, of allowing many persons to utter their sentiments in appropriate phrases at the same time. We see this in duets* and finales, where two or more persons express the same or very opposite sentiments at the same moment, without any violation of propriety, but on the contrary, they exalt the whole design by the harmonical combinations thus originated. In the ordinary drama, the inconsistency of things being spoken aside, in the presence of the person not supposed to hear them, and the patience with which one individual waits while another is speaking, is often as revolting to common sense as any thing can be. The more numerous the parts in a

* See the translation in the Musical Magazine and Review, vol. 3, page 36.

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musical discourse of this kind, the more complete the effect, and thus we see, in the concerted pieces of MOZART and the Italian composers, the most contrasted passions constantly expressed.—This perhaps may be taken as amongst the most capital instances of superiority which the musical drama possesses over ordinary dialogue.

But when we consider the effects of recitative, plain and accompanied, many of these powers are employed with an effect no less striking. I beg it may not be forgotten that I speak to musical people—to those who can at least feel, if they cannot analyze the nature of harmonics. By what means can we give the same fulness and continuity both to the tone and to the sentiment, as by the marked cadence or melody of recitative? And when we come to those agitated parts of the piece which are thrown into accompanied recitative? how finely are the passions pourtrayed, raised, supported, and prolonged, by varied harmonies or by casual symphonies! If I may be allowed, for want of dramatic subjects from which I can illustrate in our own language, to quote an oratorio, where can we parallel in mere dramatic dialogue, any piece of eloquence that can so strongly affect the mind as the soliloquy and invocation of Jeptha, "*Deeper and deeper still*," followed by the air "*Waft her angels through the skies?*" This, though sacred, is purely dramatic, and though particular scenes from our finest tragedies move the feelings, yet I question whether it can be shewn that mere recitation can in any instance convey so many excitements to sensibility, as would this composition, were it exemplified with all the aids of scenery, dress, and action. Tragedy may perhaps affect the mind as strongly as musical tragedy, but it is very doubtful whether it affects us with greater extacy. And if even such be the case, variety of gratification comes in on our side of the argument. But does our thing called opera, our mixed dialogue and singing, affect us at Covent Garden in the same degree the musical drama at the King's Theatre moves us? This is the question we are discussing, and to this we apprehend every one will give a decided negative.

Of the effects of air little needs be said, because airs are common both to our hybred monster and to regular opera. They are susceptible of and do really embrace and embody all the aids to expression I have enumerated. Indeed the very admission of air is in itself the best proof that music heightens our impressions, and if so, there is

an end of the question. All I need say is—carry the principle throughout.

There is however one other fact which I must bring to the general recollection, which is the effect of the progression of our knowledge, and especially of our musical knowledge. In the early ages of any science, its rudest efforts produce pleasure,* and perhaps pleasure equally intense with that which we experience from art in its most advanced stages. A strain of melody, while our feelings are young, or in the infancy of our studies a very inferior performance, is sufficient to exalt us into extacy. But this irritability is soon blunted by knowledge, and our taste having become refined, we actually require greater elaboration and excellence. We cannot be pleased without it. Let us then assume (which is the fact) that many, nay most of the lovers of music, have heard an Italian Opera. Is it to be supposed they can forget the unity of design and the beauty of the execution, so far as to feel, I will not say an equal, but a sufficient degree of gratification at an English musical drama to fill and satisfy their extended range of perceptions? Speaking from my own experience and observation, I should say certainly not. I grant however that a little time and acquaintance with the opera is requisite to make us relish it completely. But against this I have to set the comparative slowness with which even those who are conversant with the Italian language enter into the business of the scene, and above all, the drawback which *the different and foreign manner of expression* makes from our pleasure, until the eye and the ear are familiarized by habit and the mind reconciled by understanding these customs and peculiarities. Yet with these drawbacks, there are few I believe who have seen half a dozen Italian musical dramas, that do not perceive and would not prefer regular opera to the interrupted jargon of speech and song. I might also perhaps take into my side of the account the wretched structure and miserably jejune doggrel of the modern Italian dramatic-lyric poems, which lack every thing good taste desires. But in the endeavour to reform our own opera, I shall not of course be thought to propose these as models, while there is so beautiful and so perfect an exemplar in METASTASIO. I want to see fine poetry combined with fine music; then indeed we

* Never shall I forget the sensations excited by the first glee I ever heard. Indeed I may well doubt whether any music I have since listened to has given me equal delight, so vivid were my emotions.

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might judge of the genius of the English composer and of the national disposition for music. At present all that is done goes to lower the aims of the one and to corrupt the other. And although the most philosophical writers on the foreign Opera hold poetry subordinate,* yet it appears to me (as indeed they maintain generally) that this species of drama is capable of the most noble, most magnificent effects of any other, because it combines more various means for gratifying the different senses. No one of them ought to be considered so subordinate as to be neglected—perfection should be aimed at in all the departments—subject, poetry, music, scenery, and costume. It is this very error (indifference to certain parts) that now occasions the degradation of our national judgment. On one occasion an opera is a vehicle for music—on another a vehicle for scenery—on another a vehicle for combats or processions—but on no occasion is it a combination of the beauties of all the arts. Yet to be indeed such a concentration of excellence is its peculiar power, and constitutes its proper superiority over all other spectacles—over all the other species of the drama. Let us then, Mr. Editor, seek to diffuse this grand and comprehensive idea as alone affording the true notion of opera. Let us seek to convince poets and musicians, artists and lovers of the arts, the conductors of our public amusements and THE NATION itself, that they owe it to the NATIONAL CHARACTER to demonstrate this proposition, and that we—the English—understand and admit its truth. My first effort has been directed to prove the fact of its superiority. I may hereafter endeavour to collect and methodize such doctrines relative to the structure of the several parts, as may tend to give the country generally a more competent idea of what belongs to each.

I am, Sir, your's,

R.

* In every other poetical composition, poetry is the absolute mistress to which all the rest relates; in opera, it is not the sovereign, but the companion of the other two. In as much as it is good or bad, so much the more or the less it is adapted to the genius of music, decoration, and scenery.—*Arteaga.*

REMARKS ON INSTRUMENTAL COMPOSERS.

TO THE EDITOR.

Sir,

I purpose in this Letter to finish my Remarks on Instrumental Composers, which have at different times appeared in the Musical Review, by a summary of the extraordinary genius and wonderful powers of Samuel Wesley. In this age of refinement and unexampled proficiency in every thing that relates to science, it is gratifying to the admirers of that noble instrument, the organ, to possess their champion in undiminished strength from any encounters he may have had with foreign adversaries. In the Hon. Daines Barrington's Miscellanies there is an account of the early talents for music which Mr. Wesley displayed, and nothing can be more interesting than the manner in which his extraordinary abilities were developed. Since the time of Sebastian Bach, so gifted and astonishing a performer on the organ, has not appeared in any country—no, not even in Germany, the emporium of fugue and contrivance. As the published works of this master can give not the faintest idea of his powers when he sits down unpremeditatedly to his instrument, and of the effective original combinations of harmony, in which he delights so much to indulge, it will be my endeavour while reviewing them to describe in some faint degree the peculiarities of his style to those who have never had the good fortune to hear him, and recall to those who have—the splendid evolutions of harmony, the wonderful precision of finger, the astonishing fertility of invention, and the profound learning displayed in his performance, which if they feel like myself, they cannot but recollect with mingled emotions of gratification and astonishment.—While the world is overspread with vocal works and publications for the piano forte, it has often occurred to me how very few *original* pieces are seen for the organ. Since the days of Handel, Russel's Voluntaries, Kollman's Analyzed Fugues, Dr. Crotch's Organ Concertos, a few Voluntaries by Drs. Cooke, Green, Nares, and Adams, together with S. Wesley's Series of Voluntaries, com-

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prehend all that is worth noticing in this department. The causes of this surprising dearth of compositions for the organ are—1st. the excessive difficulty of producing them, as it requires a thorough master of harmony and a practice of at least some 12 or 14 years *exclusively* devoted to the instrument, two things incompatible with the general musical education of the day—2d, the science and learning required from the hearer and the enormous expence of purchasing a moderately good organ for a room; these are the principal reasons why organ music is so scarce, but I am afraid I must add the prevailing lightness and rapidity of execution which is heard upon every other instrument, causes the sound, noble harmony adapted for the organ to be thrown a little in the shade. It is therefore the greater praise to the subject of my present paper, that in defiance of the mobile, ever-varying taste of the public, he has throughout his life cultivated one pure, original, and legitimate style of harmony; and by taking the works of the immortal Bach as a foundation, has thereon raised a superstructure of such acknowledged excellence as challenges and defies all competition.

In the late Dr. Forkel's Life of Sebastian Bach (page 57), there is a passage in which he is describing the fugues of that author, which as it applies so well to the peculiarities of S. Wesley's style, I shall quote in the outset of my remarks. "A highly characteristic theme, an uninterrupted principal melody wholly derived from it, and equally characteristic from the beginning to the end—freedom, lightness, and fluency in the progress of the whole—inexhaustible variety of modulation, combined with perfect purity—the exclusion of every arbitrary note not necessarily belonging to the whole—unity and diversity in the style, rhythm, and measure—and lastly, a life diffused through the whole, so that it sometimes appears to the performer or hearer as if every single note were animated." This to a modern executionist may appear exaggerated encomium—but I may appeal to the most able and really scientific professors of the day, whether it is not to the letter exact and true as applied to Mr. W.'s performance. His published works do not either in beauty or extent equal his great name as a player, although full of scientific combination and effect.—They are as follows: Airs with Variations for the Piano Forte, Sonatas, and a Series of Voluntaries for the Organ, published at Hodsoll's, in Holborn. In his choice of themes for the piano forte, Mr. Wesley has consulted both the

public taste and their fitness for his own mode of treating a subject. "The Deserter's Meditations," "The Bay of Biscay," "Winde gentle Evergreen," and some others, present specimens of his science and skill. The first mentioned is worked as a rondo, and is full of points and answers, for which the theme is well adapted, and you discern it ever and anon appearing through the rich harmony in which it is clothed, a welcome intruder. The bass of this lesson is particularly rich and varied, one of the characteristics of his manner. "The Bay of Biscay" is more elaborately worked in variations, although the air is not so engaging to the ear as the former piece. The first variation is rather quaint than attractive, but the little imitations towards the end are pleasing. The second variation is made upon a running bass in triplets, while the treble takes merely the simple notes of the air, until within four bars of the end, when both the parts unite in triplets. This variation is highly characteristic of Wesley's style. The harmony of variation 3 is somewhat indecisive to a common ear, although displaying a thorough knowledge of harmony in the writer. The fourth variation is a running treble in demisemiquavers. Variation 5 contains a proof of our author's originality of ideas. While the right hand gives out the air, the left is employed in harmonizing with it a short phrase of six notes, which is repeated a fifth below each time for seven bars down to the lowest F on the instrument. The two next variations are pleasing. No. 6 in demisemiquavers, No. 7 Alla Polacca. In Variation 8 we have a regular canon (between two of the parts) in the fifth below, a contrivance in making variations not often resorted to at the present day. Variation 9 is too much in accordance with the style of the former ones; to conclude this piece effectively it lacks brilliancy. I shall now proceed to make a few observations upon his "Voluntaries," which have hitherto been overlooked in all Reviews of Music, although deserving of the highest praise as superior compositions for the "prince" of keyed instruments. These pieces are written in a sound style; some very easy. Nos. 1, 2, 4, are now within the scope of most juvenile organists; the rest demanding a more finished execution and insight into the science. No. 1 is very pleasing in all its parts, but requires *very* clear playing. No. 2 opens with a larghetto movement, swell and diapason bass. It is a Siciliano of simple construction, but peculiarly adapted by its easy rhythm and flow to the instrument.

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A fugue in three parts follows, the subject consisting of only three notes: this is well worked for more than three pages. A short air in A, the relative minor succeeds, which leads to a very lively allegro moderato, formed entirely upon a running bass, and appropriately closes the voluntary. No. 3 is full of skilful passages. No. 4 is remarkable chiefly as having the subject of Bird's famous canon, "Non nobis," for the middle movement; it is very well kept up *per arsin*—the point "*sed nomini*" is brought in on the dominant, subdominant, mediant, submediant, &c. with good effect; the movement closes on a pedal bass. The last movement of this voluntary is quite a little gem (according to the painter's phrase) in its way, and by its various continued melody, together with the relief which the short passages for the swell give to the ear, would, I may venture to say, gratify the majority of hearers, whether in the cathedral or the chamber. No. 5 is an exceedingly good piece. No. 6 opens in a bolder and loftier style. In a largo for the full organ, at bar 3, stave 2, of this introduction, there is a very abrupt modulation into C minor, F minor, and Db major that to my ears leads away from the continuity of style which one expects; but this trivial aberation is soon past, and all the rest of the movement displays an elevated and judicious taste. Some of the resources of the writer's profound erudition begin here to make their appearance: I need only direct the student's attention to pages 34, 5, 6, and 7. This voluntary, taken as a whole, is a model for that species of composition. No. 7 consists of a largo (diapasons), an andante, and a fugue for the full organ. The first of these is in a smooth connected style, well calculated to shew off the diapasons to advantage, and the air is moreover not common. The fugue is upon a fine bold subject, in three flats, although not long enough to develope the many answers and details which our author could call up upon such a subject. But truly we do not live in an age of fugue writing; and however a genius may choose to recreate himself or a few select friends at home by an enthusiastic pursuit of such things, and may delight and astonish even himself at the brilliant corruscations of harmony that fly off from beneath his magic touch;*—yet the world

* "Fire, genius and harmonical resources are discoverable in fugues as well as in the modern songs, solos, and concertos. A musical student therefore, unacquainted with the laws of fugue, is advanced but a little way in composition, as the hearer who receives no pleasure from ingenious contrivance and

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would not purchase his published efforts even could he write them down—and what is more, where is the hardy publisher who would venture upon printing a fugue that might fill a dozen pages? certainly not *one* in the British dominions. The genius of fugue must shortly, I perceive, descend to the tomb of the Capulets, or only appear transmuted through the medium of short points, imitations, and the like, in occasional overtures, &c. unless some powerful champion shall rescue it. But to return to the examination of the voluntaries before us—No. 8 commences with a trumpet movement in D; in this our author contrives to escape the odium sometimes cast by the critics of the old school upon such an employment of this powerful stop, as being of too light and martial a character for divine service. I very much like the relief and contrast of the passage in the relative minor, excluding the trumpet for a while; at stave 5, bar 1, of the second page, and the short return to the original key, bar 4, stave 4, of page 3, a spiritoso movement follows, formed upon a short but pleasing subject for fugue. Detached parts of this subject are given in answers, points, and similes, combined with analogous harmony—perhaps it is not so *strict* as RAMEAU would choose,* but I confess the departure from rules is more acceptable to the ear in this instance than a severe adherence to them in the pieces of many other composers. No. 9 consists of three movements, each contrasted with the other in style. The second of these (on page 3) does not appear organic to the eye, and yet upon trial will be found entirely so. It is very spirited, and requires a clear firm kind of playing. Towards the conclusion (on page 4), a dozen bars of diapasons, in which what is called the dove-tail style† in four parts leads us to a pedal close on the dominant—ex-

complicated harmony is but a superficial judge."—*Burgh's Anecdotes of Music, Vol.* 2, *P.* 13.

* "Fugue, as well as imitation, consists in a certain continuance of melody, which may be repeated at pleasure and in any of the parts, but with more circumspection, according to the following rules:—If in imitation we may repeat the melody of one or more bars, and even the air entirely in one, or in all the parts, and upon whatever chords we think proper; on the contrary, in fugues the melody *must* alternatively be heard in the two principal parts, which are the treble and the bass, unless instead of the treble we choose another part—and if the piece contains many parts, it will be more perfect when the fugue is heard alternatively in each part."—*Rameau, Principles of Comp.* *P.* 147.

† The most beautiful specimens of this true organ style are to be found in the Preludes to "HANDEL's Lessons;" I may especially notice that one belonging to the air in E 4 sharps, called the Harmonious Blacksmith, as unequalled in its way.

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pecting the fugue which follows in G major, on a very happy chantant subject, and is worked throughout in the author's best manner. The whole lies so well under the hand, and is so exceedingly melodious for a composition of this species, that it would lure any one to study that had never seen a fugue before. Of No. 10, I may observe that it is composed of four different movements. The harmony of the first must be considered as rather obscure and indefinite; it requires the finger of the writer, which would doubtless give a totally different effect. The second movement reminds us of one of BACH's Preludes (No. 11 of the 48 preludes and fugues); and if I were disposed to be *very* severe, I should bring a charge of "*felony*" against the author, which he might find it difficult to rebut—but in consideration of his wonderful abilities, I shall throw around him the mantle of my protection, and allow his crime to pass unnoticed. A slow air in D minor follows the above movement, which is entirely in the Ancient Alla Capella style. A fugue upon a good chromatic subject closes the voluntary. I have seldom met with four bars of varied harmony on a pedal bass that falls so gratefully on the ear, as the passage bar 1 to 4 of the 4th stave of this fugue, page 6.*—Study and talent are united in this fugue; the juvenile student may peruse it without danger of losing his time.† The last of these

* The greatest genius, with the most unconquerable propensity to an art, is in its original nature never more than a disposition or a fruitful soil upon which an art can never properly thrive, except it be cultivated with indefatigable pains. Industry, from which all art and science are properly derived, is one of the first and most indispensable conditions.—It not only enables genius to make itself master of the mechanical resources of art, but it gradually excites judgment and reflection to take part in all that it produces. But the ease with which genius makes itself master of many of the mechanical parts relating to musical composition, as well as its own satisfaction and that of others with the first essays, which are commonly far too early looked upon as successful, frequently seduce it to pass over the *first* principles of the art, to venture on difficulties, before it is fully master of what is more easy, or to fly before its wings are grown. If now such a genius is not led back at this period either by good advice and instruction, or by the attentive study of classic works already existing, in order to recover what it has neglected, it will uselessly lavish its best strength, and never attain an elevated rank in art; for it is certain that great progress never can be made, nor the highest possible perfection attained, if the first principles are neglected. No one can become great by his own experience, unless he has previously profited by the knowledge and experience of others."—*Dr. Forkel's "Life of Bach," P.* 111 and 112.

† I wish that my humble recommendation could increase the sale of one of the most scientific works in this department; I need scarcely add that I allude to "KOLLMAN's Analyzed Fugues."

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voluntaries that lie before me is No. 11, and with it I shall close my remarks, as enough has been said to prove to the student that an acquaintance with these pieces will essentially improve his style on the organ. See and hear every thing you can that may be in the most trifling degree advantageous to the progress of musical knowledge, is my motto. HANDEL's chorusses, it is true, are the grand foundation; but the practice of these voluntaries will bestow a certain lightness and freedom of finger (being written expressly for the instrument), which every one ought to cultivate in these times, and which I am free to confess many of HANDEL's pieces entirely prevent, as they *never were* intended to be performed by the organ *alone*. No. 11 then opens with a spirited maestoso movement, which occupies three pages, and works on, undiminished in vigour and without a single unmelodious passage, to a close on the dominant. On page 5, the fugue commences on a bold and striking subject of six bars, began by the bass and carried on in a style of great learning yet free. The interwoven phrases and points at bar the 2d, stave the 4th, continuing to bar the 4th of stave 5th, page 6, may give us an idea that the author could (if he were not cramped by the allotted quantity of paper which he is doomed to fill and no more) pursue his ramifications for our edification and amusement.

I have now brought my "Remarks" to a close—have finished the agreeable task I enjoined upon myself, and although I am but too certainly convinced it has been executed in a desultory and imperfect manner, yet perhaps this very imperfection, covered by an anxious desire to be of some trifling use to the younger practitioners, may have been the means of exciting the desire of some one amongst them to read, study, or practice more than he heretofore had done, which if it has so chanced, I shall be well content to see his perfection rising from my imperfect but well-meant reflections. Besides, in giving him these few observations on the style of the several composers whose works have been my study, I am only paying in kind for the many excellent lessons *I* have received from various parts of the Musical Review, and consider it not among the least of my plea-

* A story is current, which I conclude to be a mere jest, that when MR. WESLEY resided near Tottenham Court Road, he was so fond of *expatiating* upon his instrument, sometimes through the greater part of the night, that his neighbours were about to indict him for a nuisance! as disturbing them from the embraces of Morpheus in their peaceful habitations.

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sures that I have been permitted to contribute my mite to the fund of knowledge and amusement which its volumes contain.

I am, dear Sir, your's truly,

W. F. H.

TO THE EDITOR.

SIR,

WILL you be so good as to give insertion to the following paper in your very interesting work.

I am, Sir, &c.

JOHN WALSH.

Cork.

In witnessing experiments made by MR. HICKEY, Professor of Music, &c. in this city, I was led to this theorem: if the ratio of the vibrations of two strings of a violoncello A, B, in a given time, be to each other as m to n, these being any whole numbers prime to each other, and that A alone be made to vibrate; the action of the air on the chord B, caused by the vibrations of A, will divide B into m equal parts, each of which will vibrate n times, while A will vibrate once. This theorem is the base of the theory of harmonics, as well as of the theory of musical composition in general. It is only a corollary deduced from a property of vibrating chords, demonstrated by LAGRANGE, in the 6th section of his Mecanique Analytique, that a vibrating chord is susceptible of being divided into any number of equal parts, each of which would oscillate, as if it was isolated. It is remarkable, that this illustrious Geometer did not make this deduction himself, as it affords a refutation of the assertion of RAMEAU, that every fundamental note is necessarily accompanied by its octave, twelfth, and seventeenth.

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ON TONE.

TO THE EDITOR.

SIR,

It appears to me that one of the capital properties of tone, as produced either from voices or instruments, though the object of a great many rules, is yet never distinctly named by the writers of elementary books. This property is DUCTILITY. Yet, Sir, this is the power or combination of powers that above all others contributes to fine expression. All the practice of the scale, in short all initiatory practice, and much of that which is applied to the higher branches of art, is intended to begin and complete this attainment. Perhaps you will ask, if this be so, to what end is it to consider under one general denomination those parts which are already the subjects of continual study and exercise? To this I reply, that a comprehensive understanding of the purposes of things thus divided is frequently best conveyed by a single term—nay there is often such an unaccountable want of combination in some minds, that a striking term will carry more light than has been before obtained by the most incessant and studious contemplation of the parts—just as the concentration of the rays in the focus of a lens will aggregate that effect which their scattered powers never produce. This is what I hope to do by a short discussion upon ductility of tone.

The arts of taking and leaving, of sustaining, swelling, and diminishing notes are all comprehended in this one term, *Ductility*. Perhaps all the technical parts of execution and ornament might be so called. But my notion is not to carry it to this extent, but merely to shew the effects of *ductility* in the ordinary employment of the voice (or instrument), without touching upon the performances of elaborate divisions, and the means of furthering its acquirement.

I attribute all crudeness, all harsh or imperfect tone, to want of ductility—and whenever I hear the voice fail in any way, I recur to this principle. Without this acquired power, for acquired in a great measure I am convinced it is, it is in vain for a singer to possess fine

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conception, acute sensibility, warm imagination or commanding energy; *Ductility* is the hand-maid that ministers to all these, and any the slightest deficiency in this one faculty reduces or annihilates all the rest. *Ductility* is that liquefaction as it were of the sound which enables the singer (or the instrumentalist) to *pour* his notes with the facility that fluids are transferred from vessel to vessel. When I hear such a singer as Miss Stephens or Mrs. Salmon, the power of ductility seems carried to its utmost. There are no roughnesses, no breaks—the metal is drawn out exactly, and if we could run it along between the finger and the thumb, or pass the nail over the surface, it would be as even, as smooth, and as polished to the touch as it is brilliant to the ear. Now this in my judgment constitutes the fundamental excellence of execution. Harrison alone, of all the male singers I ever heard, Harrison alone possessed it in perfection, and the sound of his voice gave the notion one entertains of drinking some fluid, which should convey to the taste all the properties that burnished gold conveys to the eye, the touch, and the mind.

This you will perhaps say is all figurative. Granted. But where the language of art must *necessarily* be limited and analogical, to enlarge the range of our ideas and to multiply analogies, is to augment and strengthen our impressions, and this is all I aim at. But I will endeavour to illustrate by instances.

Miss Stephens's singing, "*Angels ever bright and fair*," is the finest example I know of *ductility*. It is all sweetness, all smoothness, all flow—there is not an inequality from beginning to end. But this is so unique, because the song itself is so continuous and complete. This is an instance where in point of fact the whole merit of the singer consists in *ductility*—the beauty of the tone, the cantabile effect, the very expression is all *ductility*. In songs of more vehement, more interrupted, and various passion, the quality is not so perceptible, though its uses are not less excellent.—Italians, I think, seldom possess it to great perfection, for the very reason that their singing is all passion, and consequently affords no proof sufficiently continuous to be very striking. Madame Camporese has comparatively speaking no ductility, because her style is so impassioned. Their glide or portamento as it is now called, is the finest exhibition of it in their execution. Catalani however has. All her notes of tender expression are beautifully ductile, and

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as an isolated example, her speaking "*and they were sore afraid*," in the recitative of HANDEL's *Messiah*, which has already been the subject of remark in some part of your Review, is perhaps the most exquisite proof I can cite. MRS. SALMON demonstrates the principle in that most beautiful movement of KNAPTON's ballad, "*There be none of Beauty's daughters*," to the words, "*And the midnight moon is weaving her bright chain o'er the deep*." Our best choirs of English glee singers cultivate *ductility*, W. KNYVETT, VAUGHAN, &c. as their distinction.

Have I said enough, Mr. Editor, to make myself understood, and to extend the notions and associations of performers? I hope I have. It remains for me only to add a few words upon the means of acquiring and cultivating this indispensable faculty.

First, Sir—the scale. But if the exercise be confined to the common method, merely to beginning soft, increasing, and diminishing, it will go very little way indeed towards perfectioning the student. This is merely one step, though I admit it to be the first and chiefest. I should advise beginning at a given loudness, no matter what, but always preserving the same tone, as may be expressed by these two parallel lines ═══, and continually varying the quantity of tone with which a note is sounded. Then, Sir, I would also recommend passages of conjunct intervals, gently sliding from note to note, now preserving the same quantity of tone, now gliding into louder and softer degrees. But above all, Sir, I would have this done slowly; in notes—first of equal and afterwards of unequal duration, and always with an undeviating regard to the *mellifluous* flow of tone, which bears analogy to a fluid of transparent but rich consistency—not however so rich as to impede its easy motion. As acquisition goes on, the movement may be increased, but not to any considerable degree of velocity, till *ductility* in all but rapidity is attained. Remember too the quality of tone is the capital circumstance. It must be pure and smooth and sweet and rich and brilliant and liquid, for all these constitute DUCTILITY.

I am of opinion that one of the circumstances physically attendant on the organs that are concerned in forming what is called a fine voice—really and truly such—is the power of enduring unlimited practice, and as the exercise of the hand in drawing gives that freedom and certainty of touch, which are so mainly the tests of excellence, so the practice, the frequent, long, constant, assiduous

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practice of singing (and of playing to the instrumentalist) can alone confer the power of which I have been speaking, and which is, as I esteem it, equivalent to the facility in the sister art to which I have referred. There is nothing, Sir, that offends me so much in persons emulous of attainment in art, as the want of enthusiasm—of the "*fine phrenzy*" that is at once the parent and the test of power. In this our age, they who would distinguish themselves in art must devote themselves to art. Having therefore decided that the pursuit is a worthy one, tell not me of difficulties or of fatigues. I say to the student *encounter them*—OVERCOME THEM—if you falter—you fail—if you falter you have mistaken your strength—leave enterprize to nobler spirits, and sit down with mediocrity and a contented mind. But remember if the last be your conviction, your acquisitions are only for yourself, only for your own entertainment—if your genius lead you—ON—you throw down your gauntlet to the world—

ON—whate'er thy call,
Toil, suffer, die, and win thy promised heaven.

I am, Sir, your's, &c.

AN ENTHUSIAST IN ART.

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ON THE TIME DEVOTED TO THE STUDY OF MUSIC.

TO THE EDITOR.

Sir,

I trouble you with a short letter upon a point that seems to me very material to professors, to amateurs, and to music. This is, the idea which so generally prevails, that the attainment of any thing like a respectable share of acquirement is to be purchased only by so vast a sacrifice of time, that the object, if gained, is scarcely worth the labour it costs, and that in the million of instances the spirit fails in the process, and the object is never gained at all. There is a good deal of truth both in the assumption and the facts on which it is founded. Gold may be purchased too dearly, saith the old proverb, and music, say I, is bought too dearly by the generality of those who pursue it.

But, Sir, I flatter myself, as most theorizers do, that I know a remedy—a shorter road to acquirement than is at present the fashionable and established route. And yet my prescription will be found very simple. It is nevertheless, I am persuaded, the best. It is, Sir, never continue practice one instant beyond the time that the attention continues *vigorous* and *unwearied*. Every moment spent upon thrumming in listless or reluctant obedience to the fiat of master or mamma, every instant that is given to squalling in indifference or dislike, is worse than thrown away. It not only does not advance the improvement, but it engenders a hatred of the study in the *patient* (a far better designation than pupil) that is most fatal in the end.

I might, I believe, quote the most illustrious instances of eminent professors, who have told me this was their "Royal Road" to eminence. Let those who doubt me consult Mr. Moschelles, Mr. Kalkbrenner, or Mr. Field, of Bath. They neither of them begun very early. If I be not misinformed, the latter artist in particular did not apply himself seriously to musical studies till, comparatively speaking, very late in life—till after the time when in

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most high professors the foundation, and a great part of the superstructure of elocution, is completed. Yet how much have they all done, not in music alone, but in other things! Now, Sir, if these men had wasted their time when their attention was lax and dissipated, I hardly conceive they ever could have made the various attainments in science, in art, in language, and in literature, which they are known to possess. The former gentlemen have travelled—they have seen men and countries, and are more advanced in years than the last, he therefore is perhaps the strongest example.

I would then earnestly recommend teachers, parents, and pupils to have regard to this momentous consideration, and to fit the burden to the back that is to bear it—to apportion the time for practice to the power of attention the student is really able to bestow. This duly regulated, I feel certain that music would not cost half the time now bestowed upon it; and I am equally sure not half the labour or sorrow, while by the mere force of association a far greater love of the art would be promoted. How important the latter is, may be gathered from the continual lamentations we hear over those (married females especially) who relinquish the acquisitions so hardly gained. Now I maintain, that frequently this abandonment is to be traced to the disgusts originating in forced and therefore unwholesome practice—for none who love music and feel its solace, will ever willingly give up the pleasures it imparts.

Is it necessary or desirable to practice two hours in the day? Divide those hours into four or three intervals, as the mind holds out. In short let this be the guide. Encourage enthusiasm by the means your Correspondent, *A Propagandist*,* has suggested, and the art will be attained, I will venture to affirm, in half the time now devoted to it, and retained by a far greater proportion of the numbers who cultivate music, and pursued with far greater zest, than results from the present method of conducting a musical education.

I am, Sir, your's,

A STRICT TIMEIST.

August 20, 1823.

* No. 17, (Vol. 5), page 36.

THE SCHOOL OF NAPLES.

[*Continued from p.* 181.]

At the same time with Fiorillo, Jomelli, and several other celebrated composers, Rinaldo di Capua distinguished himself in the career of harmony. He was the natural son of an Italian of high rank, and had studied music only as an amusement, but was subsequently obliged to make it his profession. He gave his first opera at Vienna, when but fifteen years of age, (Dr. Burney says at seventeen,) which was justly esteemed for the elegance, taste, and ease of its style. At a later period he introduced ritornellos or symphonies into accompanied recitatives of strong passion, in order to give that expression of which the voice is incapable. The invention of accompanied recitative has been attributed to him, but without foundation, for it is due to Alessandro Scarlatti. Rinaldo ranks with the best masters of his school. The principal operas he composed during a period as long as it was honourable, (namely from 1737 to 1758,) were, *Il Ciro Riconosciuto*, *Adriano in Siria*, *Vologeso*, *Farnace*, *La Libertà Nociva*, *L'Ambizione Delusa*, and *La Commedia in Commedia*. His serious style was always raised to the grandeur of his subject, noble, elevated, manly, and equal, whilst the comic varied its forms with ease, and was imaginative, light, and graceful. Dr. Burney remarks that the science of this composer was not considered to be equal to his genius.

Riccardo Broschi, master of the Neapolitan chapel, was brother to the famous singer Carlo Broschi, better known under the cognomen of Farinelli, to whom he gave the first instructions in music. His first opera, *L'Isola d'Alcina*, was composed for Rome in 1728; from thence Broschi accompanied Farinelli to Venice, where he composed *Idaspe*, which was ensured success by the performance of Farinelli, Nicolini, and Cuzzoni. The style of Riccardo Broschi was grand without bombast, elevated, and noble. It did not possess the majesty of Leo or Jomelli, nor the depth and purity of Feo, but delicacy and expression were principally apparent.

Domenicos Paradies was an excellent performer on the harpsichord, and became as excellent a composer. He was a pupil of

PORPORA, and was equally successful in the comic and serious styles. On quitting his master he went to Venice, where in 1738 he gave *Alessandro in Persia*, a serious opera, and in 1739 *Il Decreto del fato*, a comic piece, which met with unanimous approbation. Learned modulations, new and ingenious subjects, spirit, and truth, were the characteristics of the disciple of PORPORA. He was, as well as his master, engaged in England in 1747, but he had not, like him, to combat with the powerful reputation of HANDEL, which had been fatal to PORPORA. He composed several operas in that island, which experienced undisputed success,* and increased the public taste for Italian music. The abilities of PARADIES were recompensed by riches. He was residing in Venice in 1792, where he had composed *La Lise in Gara*, a celebrated cantata, for the conservatory dei Mendicanti.

GIUSEPPE SCARLATTI, a son of DOMINICO, and grand-son of ALESSANDRO SCARLATTI, was born at Naples in 1718. As soon as he had finished his studies he travelled, in order to acquire the principles of the Roman school in ecclesiastical music, and of those of Venice in the dramatic style. His first attempts were successful in both these cities, and he proceeded to Vienna, where he composed several operas for the theatre of that capital. The style of his father and grandfather was remarkable for its severity; his on the contrary was brilliant, attractive, and easy. His destination was to amuse the public rather than to interest them strongly. He nevertheless gave to the music of *Pompeo*, his first opera, performed 1747, all the expression and energy which belongs to strong and heroic passion. The success it obtained was the prelude to that of *Adriano* and *Ezio*, performed in 1752, 1754. GIUSEPPE now endeavoured to acquire reputation in the comic style, and composed *Gli effetti della natura*. This attempt revealed the real character of his talent, and the path nature had destined him to pursue. Adhering to this style he produced *De Gustibus non est disputandum—Chi tutto abbraccia, nulla stringe—Mercanto di malmantile*, 1757. This opera had great success. *L'Isola disabitata*, *Isipile*, *Narcisso*, *La Serva scaltra*, 1759, and *La*

* DR. BURNEY makes but little mention of PARADIES; he names one opera, *Phaeton*, and remarks, "that he seems to have had no great experience as an opera composer; and during his residence in England he acquired more reputation by the lessons he published for the harpsichord, and the scholars he made on that instrument, for which he was an admirable master, than by his vocal compositions."

Clemenza di Tito, 1760, completed and terminated the career of a composer in every respect worthy of so celebrated a father, and of a grandfather still more renowned.

We shall next name a composer who was unfortunate, although his talents entitled him to a milder fate—ANTONIO FERRANDINI, who left the conservatory at an early age, and after having travelled throughout Italy, where he was remarkable for more than one learned and agreeable composition, repaired to Germany, to make himself acquainted with its masters, productions, and theatres. He acquired many friends, and nature had bestowed on him very estimable qualities. His travels finished, he settled at Prague. This city, as well as the whole of Bohemia, is particularly favourable to music, in consequence of the number of inhabitants by whom it is cultivated, and the masters who teach it. It appears that the works of our composer were admired, but the justice rendered to his merit did not save him from misfortune. He had especially adopted the ecclesiastical style, and in this he particularly excelled. He composed, amongst other pieces a *Stabat mater*, which was long sung in Prague, and generally admired. Its style is at once simple, natural, and elevated, and resembles that of PERGOLESE. Its merit causes a regret that the other productions of this master are unknown. Notwithstanding his abilities, he fell into indigence, and, it appears, less from misconduct than from generosity; he was seized with an incurable disorder, and was reduced to seek an asylum in one of the hospitals in Prague, where he died, after having suffered for a considerable period.

The composer who was distinguished at Naples, while misfortune pursued FERRANDINO in Germany, was IGNAZIO FIORILLO, born in that city in 1715. The name of his master is unknown; but the method transmitted to the pupil bespeaks that of DURANTE or MANCINI. After having composed several operas in Italy, which were favourably received by the public, FIORILLO was called to Germany in consequence of the reputation he had acquired.—He was appointed chapel master at Brunswick in 1754, where he composed the music to NICOLINI's ballets, who then disputed precedence in this kind of spectacle with the first ballet masters in Europe. From this time the talents of FIORILLO were specially sought in this style of composition. He was subsequently engaged to direct the chapel at Cassel, where he was equally successful. In 1780 he obtained a pension from the Elector, and in the bosom of retirement

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and repose, he ended his days in one of the villages near the town of Wetzlar, in the year 1787. FIORILLO is the author of many works which have cemented the union of Italian melody with German harmony. *Demofoonte*, *Andromeda*, and *Niteti*, are regarded as his best operas.

To the above masters succeeded GENNARO MANNA, born at Naples about 1721, a nephew of DOMENICO SARTI. He followed in the steps of his relation, and not with less success; he devoted himself especially to ecclesiastical music, and was particularly celebrated in this style. He did not however neglect the drama. He composed several operas at Naples, and *Didone* at Venice in 1751. MANNA subsequently gave *Siroe*, and several other operas in different theatres, and was every where appreciated and applauded. He retired about the year 1780 to Naples, where he was entrusted with the composition of all the music for the great ceremonies and religious fetes. The style of this master is grave and imposing, and either majestic or brilliant, according to the character of the festivals in which his works were employed.

Amongst the numerous pupils of DURANTE, who devoted themselves exclusively to the difficult science of instructing youth in the precepts and rules of melody, the ABBE SPERANZA is particularly distinguished. After having quitted the conservatory and the tutelage of DURANTE, he opened a school in Naples, to which numerous scholars repaired. Such was the zeal and the severity of the scholastic principles of SPERANZA, that he caused his pupils to repeat an air as many as thirty times, in order that it might be imprinted on the mind as well as on the memory. He maintained that this was the only means of establishing the principles and the art of classical composers.

The ABBE SPERANZA, in augmenting the number of masters who devoted themselves to instruction, saw at the same time that of the pupils greatly increased. Naples daily presented the largest number, some of whom spread the taste for Italian music in Italy, others in Russia, Germany, England, France, and in fact throughout Europe.

A composer as amiable as he was clever and instructed in his art, and who without being assimilated to PICCINI, composed several comic operas, which were worthy of him from the grace and taste displayed in the airs and the science and ability which shone in the

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accompaniments, filled the place of this great composer during his long and frequent absences from Naples. This was FRANCESCO MAGGIORE, born at Naples about the year 1730. Compelled in his turn to quit that city to compose for the other theatres of Italy, he passed from thence into Germany and Holland. But little of his music has been preserved, although it bears the stamp of an excellent school. One of the best operas of MAGGIORE is *I Raggiri delle Cantatrice*, 1745, a subject peculiarly fitted to inspire the genius of Italian composers, and which exhibits the caprice and despotism,* as fruitless as it is ridiculous, of the singers of their nation. MAGGIORE depicted as forcibly by his airs and accompaniments as he could have done by words, a character as singular as it is real, as comic as it is unaccountable—and his style in this work was like that of PICCINI, (then the model of every master as of every school) an example of truth and originality, variety, and energy. The singers, the just objects of the sarcasms levelled against them in this opera, there beheld their turbulent spirit and their ridiculous and arrogant pretensions, as they would have beheld their figures reflected in a mirror. Another opera, which did no less honour to the composer, was *Gli Scherzi d'Amore*, 1762. The talents of MAGGIORE were nevertheless far from being exempt from the defects of an unrestrained and wandering imagination, which derogated from good taste and sound musical doctrine. He delighted in imitating the discordant cries of various animals, and this style which in music is even below the least refined pictures of the Dutch school, or the grotesques of Italy, neither did honour to his ability nor to his taste. These digressions tarnished the reputation of this artist, which till then was without a blemish.

FEDELE FENAROLI, to whom the school of Naples, arrived at all the brilliancy of maturity, owes the pupils who have sustained its glory, was born at Naples in 1734. He employed a long and laborious life in tuition, and merited the esteem of his fellow citizens by the purity of his manners as well as their gratitude by his talents, his learning, the numerous scholars he has produced, and the services he has rendered to his school. He maintained the purity of the ancient doctrines—an enemy to every innovation upon good taste—FENAROLI was always the supporter of truth and simplicity, in which in music, as in all the other arts, the really beautiful consists. FENAROLI directed the conservatory of *La Pieta* in Naples for many

* See Note on page 312.

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years, and died in that city in 1812. He is the author of an excellent work, entitled *Regole per gli principianti da cembalo*, containing the principal rules of accompaniment; this was followed by a collection of progressive lessons with figured bases, admirably adapted for the attainment of the art of accompaniment.

Palma, born at Naples in 1735, was a pupil of Sala, and on quitting his master composed for Naples and other parts of Italy, in a gay and pleasing style. Many of his comic operas were particularly successful. Palma played in a superior manner on the harpsichord, and was a tenor singer of as fine acquirements as Raaf and Viganoni—but more dissipated than wise, the products of these talents, (for it appears that he taught singing) did not suffice for his expences and his luxury. A usurer, to whom he owed a considerable sum of money, calling to arrest him, Palma began to sing to him, accompanying himself on the harpsichord. His strains produced such an effect upon the heart of the creditor, that instead of demanding the payment of the sum, he consented to lend him a second. But to complete the wonder, it is related that while effecting this prodigy, Palma was seized with a catarrh, which considerably deteriorated from the purity and beauty of his voice.

It is with certain men as with particular monuments, when we speak of them or merely pronounce their name, we are struck with the same respect as that with which we are seized at the sight of a fine work in painting or sculpture. The pleasure their works have procured us, have, as it were, given them a consecrated place in our remembrance, and the recollection we thus preserve of them, is not less honorable to ourselves than to them, since it attests our admiration of their talents, and at the same time proclaims their genius. Such are the sentiments that inspire all those who are acquainted with the composer of whom we proceed to speak. Antonio Gasparo Sacchini, born at Naples, May 13, 1735, and, like most of his predecessors, of indigent parents; it is from this circumstance that the arts possess so many eminent men, and society many of its chef d'œuvres. By this happy compensation genius is often consoled for the wrongs of fortune. In his youth Sacchini studied several years under Durante, in the conservatory of *Santa Maria di Loretta*, where his companions in study were Piccini, Traetta, and Guglielmi. He did not devote himself to composition on entering the conservatory; he first learned the violin, and the skill he ac-

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quired upon this instrument, afterwards enabled him to throw into his accompaniments that elegance and brilliancy for which they are so celebrated. When SACCHINI applied to the study of composition, his progress convinced his masters how much talent would have been lost had he continued a mere instrumental performer. Having learned in a very short time the elements and even the range of musical composition, he began to compose airs, which were considered to be delightful; and it was observed that the measure, the progression, the unity, and equality of the rythm, were those of a man finished in the art rather than the attempts of a scholar. The celebrated DURANTE, his master, was astonished by them, and said to him, *My child, you will be a great composer*. This inspired the young man with courage; he from that moment applied incessantly, and in five years completed a course of the most difficult study.

DURANTE was also master of the conservatory of *San Onofrio*, where he had pupils of great promise. One day, in order to encourage them and inspire them with emulation, he said, "You have in the conservatory of Loretto, a rival, very difficult to overcome, if you do not use great efforts in order at least to equal him, he will stand alone, and will decidedly be the man of the age." This rival, this man of the age, was SACCHINI. He left the conservatory, and as he was known to be one of the pupils who had given the greatest promise, he was immediately engaged to compose the serious opera for the great theatre in Rome, in 1762. Here he remained for seven or eight years, making occasional excursions to the principal cities of Italy. He soon acquired as much fame in the serious as PICCINI enjoyed in the comic opera.

The style of this composer was pure, noble, and elevated; always simple and correct, his airs were original without extravagance, his accompaniments learned, and his melodies conformable to his harmony. Gifted with the genius to create, and the patience to finish, it was by this double claim alone that he could be weighed against PICCINI. In 1769 he was chosen to succeed GALUPPI, as director of the conservatory *de l'Ospedaletto*, in Venice. Here he applied himself to composition, and in the formation of fine singers, amongst whom were PASQUALI, CONTI, and the famous GABRIELLI.*

* Of this extraordinary woman BRYDONE thus speaks in his "*Tour through Sicily and Malta*," vol. 2, page 319:—The first woman is GABRIELI; who is certainly the greatest singer in the world: and those that sing on the

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It may here be remarked, that all the great Italian composers are excellent singing masters, for according to the system adopted in the

same theatre with her must be capital, otherwise they never can be attended to. This indeed has been the fate of all the other performers, except PACHEROTTI; and he too gave himself up for lost, on hearing her first performance. It happened to be an air of execution, exactly adapted to her voice, which she exerted in so astonishing a manner, that before it was half done, poor PACHEROTTI burst out a crying, and ran in behind the scenes; lamenting that he had dared to appear on the same stage with so wonderful a singer, where his small talents must not only be lost, but where he must ever be accused of a presumption, which he hoped was foreign to his character.

It was with some difficulty they could prevail on him to appear again, but from an applause well merited, both from his talents and his modesty, he soon began to pluck up a little courage; and in the singing of a tender air, addressed to GABRIELI in the character of a lover, even she herself, as well as the audience, is said to have been moved.

The performance of GABRIELI is so generally known and admired, that it is needless to say any thing to you on that subject. Her wonderful execution and volubility of voice have long been the admiration of Italy, and has even obliged them to invent a new term to express it; and would she exert herself as much to please as to astonish, she might almost perform the wonders that have been ascribed to ORPHEUS and TIMOTHEUS; but it happens, luckily perhaps for the repose of mankind, that her caprice is, if possible, even greater than her talents, and has made her still more contemptible than these have made her celebrated. By this means, her character has often proved a sufficient antidote, both to the charms of her voice and those of her person, which are indeed almost equally powerful; but if these had been united to the qualities of a modest and an amiable mind, she must have made dreadful havoc in the world. However, with all her faults, she is certainly the most dangerous syren of modern times, and has made more conquests, I suppose, than any one woman breathing.

It is but justice to add, that contrary to the generality of her profession, she is by no means selfish or mercenary; but on the contrary, has given many singular proofs of generosity and disinterestedness. She is very rich; from the bounty, as is supposed, of the last Emperor, who was fond of having her at Vienna; but she was at last banished that city, as she has likewise been most of those in Italy, from the broils and squabbles that her intriguing spirit, perhaps still more than her beauty, had excited. There are a great many anecdotes concerning her, that would not make an unentertaining volume; and, I am told, either are, or will soon be published.

Although she is considerably upwards of thirty, on the stage she scarcely appears to be eighteen; and this art of appearing young, is none of the most contemptible that she possesses. When she is in good humour, and really chuses to exert herself, there is nothing in music that I have ever heard, to be compared to her performance; for she sings to the heart as well as to the fancy, when she pleases; and she then commands every passion with unbounded sway. But she is seldom capable of exercising these wonderful powers; and her caprice and her talents exerting themselves by turns, have given her, all her life, the singular fate of becoming alternately an object of admiration and of contempt.

Her powers in acting and reciting are scarcely inferior to those of her sing-

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conservatories of Italy, singing and vocal composition are the objects upon which the pupils are essentially employed, every thing else being considered only as accessories.

ing; sometimes a few words in the recitative, with a simple accompaniment only, produces an effect, that I have never been sensible of from any other performer, and inclines me to believe what Rousseau advances on this branch of music, which with us is so much despised. She owes much of her merit to the instructions she received from Metastasio, particularly in acting and reciting; and he allows that she does more justice to his operas than any other actress that ever attempted them.

Her caprice is so fixed and so stubborn, that neither interest, nor flattery, nor threats, nor punishments, have the least power over it; and it appears, that treating her with respect or contempt, have an equal tendency to increase it.

It is seldom that she condescends to exert these wonderful talents; but most particularly if she imagines that such an exertion is expected. And instead of singing her airs as other actresses do, for the most part she only hums them over, *a mezza voce.* And no art whatever is capable of making her sing when she does not chuse it.

The most successful expedient has ever been found, to prevail on her favourite lover, for she always has one, to place himself in the centre of the pit, or the front box; and if they are on good terms, which is seldom the case, she will address her tender airs to him, and exert herself to the utmost. Her present enamorato promised to give us this specimen of his power over her; he took his place accordingly; but Gabrieli, probably suspecting the connivance, would take no notice of him; so that even this expedient does not always succeed.

The viceroy, who is fond of music, has tried every method with her to no purpose. Sometime ago he gave a great dinner to the principal nobility of Palermo, and sent an invitation to Gabrieli to be of the party. Every other person arrived at the hour of invitation. The Viceroy ordered dinner to be kept back, and sent to let her know that the company waited her. The messenger found her reading in bed;—she said she was sorry for having made the company wait, and begged he would make her apology, but that really she had entirely forgot her engagement.

The Viceroy would have forgiven this piece of insolence, but, when the company came to the opera, Gabrieli repeated her part with the most perfect negligence and indifference, and sung all her airs in what they call *sotto voce*, that is, so low, that they can scarcely be heard. The Viceroy was offended; but as he is a good-tempered man, he was loth to make use of authority; but at last, by a perseverance in this insolent stubbornness, she obliged him to threaten her with punishment in case she any longer refused to sing.

On this she grew more obstinate than ever, declaring that force and authority should never succeed with her; that he might make her cry, but that he never could make her sing. The Viceroy then sent her to prison, where she remained twelve days. During which time, she gave magnificent entertainments every day; paid the debts of all the poor prisoners, and distributed large sums in charity. The Viceroy was obliged to give up struggling with her, and she was at last set at liberty amidst the acclamations of the poor.—Luckily for us, she is at present in good humour, and sometimes exerts herself to the utmost of her power.

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When SACCHINI quitted Venice he repaired to Stuttgard, where the court and the public loaded him with favors and testimonies of

She says she has several times been on terms with the managers of our opera, but thinks she shall never be able to pluck up resolution enough to go England. What do you think is her reason? It is by no means a bad one. She says she cannot command her caprice, but, for the most part, that it commands her; and that there she could have no opportunity of indulging it.—For, says she, were I to take it into my head not to sing, I am told the people there would certainly mob me, and perhaps break my bones; now I like to sleep in a sound skin, although it should even be in a prison. She alleges too, that it is not always caprice that prevents her from singing; but that it often depends upon physical causes; and this indeed I can readily believe: for that wonderful flexibility of voice that runs with such rapidity and neatness through the most minute divisions, and produces almost instantaneously so great a variety of modulation, must surely depend on the very nicest tone of the fibres. And if these are in the smallest degree relaxed, or their elasticity diminished; how is it possible that their contractions and expansions can so readily obey the will, as to produce these effects? The opening of the glottis whish forms the voice is extremely small, and in every variety of tone, its diameter must suffer a sensible change; for the same diameter must ever produce the same tone;—So wonderfully minute are its contractions and dilatations, that DR. KEIL, I think, computes, that in some voices, its opening, not more than the tenth of an inch, is divided into upwards of 1200 parts, the different sound of every one of which is perceptible to an exact ear. Now, what a nice tension of fibres must this require! I should imagine every the most minute change in the air, must cause a sensible difference, and that in our foggy climate the fibres would be in danger of losing this wonderful sensibility; or at least, that they would very often be put out of tune. It is not the same case with an ordinary voice, where the variety of divisions run through, and the volubility with which they are executed, bear no proportion to those of a GABRIELI."

GABRIELLI nevertheless came to England in the season of 1775—1776, and DR. BURNEY, amongst other more minute particulars, speaks of her as follows: "CATERINA GABRIELLI was called early in life *La Cuochetina*, being the daughter of a cardinal's cook at Rome. She had, however, no indications of low birth in her countenance or deportment, which had all the grace and dignity of a Roman matron. Her reputation was so great before her arrival in England, for singing and caprice, that the public, expecting perhaps too much of both, was unwilling to allow her due praise in her performance, and too liberal in ascribing every thing she said and did to pride and insolence. It having been reported that she often feigned sickness, and sung ill when she was able to sing well, few were willing to allow she *could* be sick, or that she ever sung her best while she was here. Her voice, though of an exquisite quality, was not very powerful. As an actress, though of low stature, there were such grace and dignity in her gestures and deportment, as caught every unprejudiced eye; indeed, she filled the stage and occupied the attention of the spectators so much, that they could look at nothing else while she was in view. Her freaks and *espiegleries* which had fixed her reputation, seem to have been very much subdued before her arrival in England. In conversation she seemed the most intelligent and best bred virtuosa with whom I had ever conversed; not only on the subject of music, but on every subject concerning which a well-educated female, who had seen the world, might reasonably be expected to

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their admiration. From thence he proceeded to Holland, where he received the same marks of esteem. He arrived in England in 1772. (We shall give Dr. Burney's account of Sacchini's residence in England, as the most complete.)

"And here he not only supported the high reputation he had acquired, but vanquished the natural enemies of his talents in England. His operas of the *Cid* and *Tamerlano* were equal, if not superior, to any musical drama I had heard in any part of Europe. He cherished the talents of the inferior singers in so judicious a manner, that all their defects were constantly disguised or concealed. Indeed each of these dramas was so *entire*, so masterly, yet so new and natural, that there was nothing left for criticism to censure, though innumerable beauties to point out and admire. It is evident that this composer had a taste so exquisite, and so totally free from pedantry, that he was frequently new without effort; never thinking of himself or his fame for any particular excellence, but totally occupied with the ideas of the poet, and the propriety, consistency, and effect of the whole drama. His accompaniments, though always rich and ingenious, never call off attention from the voice; but, by a constant *transparency*, the principal melody is rendered distinguishable through all the contrivance of imitative and picturesque design in the instruments.

"In the year 1770, when I saw Sacchini at Venice, he told me that he had composed near forty serious and ten comic operas; and, in 1778, upon enquiring of him to what number his dramatic works then amounted, he said to seventy-eight, of which he had forgot even the names of two. Sacchini, while he remained at Venice in the character of *Maestro dell' Ospadaletto conservatorio*, by the number of masses and motetts he had composed, manifested himself to be as able to write for the church as stage. He remained too long in England for his fame and fortune. The first was injured by cabals and by what ought to have increased it, the number of his works; and the second by inactivity and want of economy. Upon a difference with Signor Rauzzini, this singer, from a fond friend, became his

have obtained information. She had been three years in Russia previous to her arrival in England, during which time no peculiarities of individual characters, national manners, or court etiquette, had escaped her observation. In youth, her beauty and caprice had occasioned a universal delirium among her young countrymen, and there were still remains of both sufficiently powerful, while she was in England, to render credible their former influence."

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most implacable foe; declaring himself to be the author of the principal songs in all the late operas, to which SACCHINI had set his name; and threatening to make affidavit of it before a magistrate. The utmost I could ever believe of this accusation was, that during SACCHINI's severe fits of the gout, when he was called upon for his operas before they were ready, he might have employed RAUZZINI, as he and others had done ANFOSSI in Italy, to fill up the parts, set some of the recitatives, and perhaps compose a few of the flimsy airs for the under singers. The story, however, gained ground, and was propagated by his enemies, though always disbelieved and contemned by his friends and the reasonable part of the public. In the summer of 1781 he went first to Paris, where he was almost adored; but after increasing his reputation there by new productions, he returned the following year to London, where he only augmented his debts and embarrassments; so that in 1782 he took a final leave of this country, and settled at Paris."

Here, through the intervention of his friend M. FRAMERY, who had written new words to his *Isola d'amore*, under the title of *La Colonie*, he undertook the management of the opera. *Renaud*, his first opera, was performed in 1783, and was soon followed by *Chimére* and *Dardanus*. But whether the French did not render him that justice which they had granted to PICCINI, after the spirit of party and the illusions of national self love were dissipated, or whether the anxiety SACCHINI had experienced in London affected his mind, and thence the operas he composed in France had not equal merit with those performed in Italy and England, it is certain that they were not received as he expected; they were even heard with indifference; but he revenged himself as a man of genius; he composed *Œdipe a Colonne*. The interest of the poem developed all the beauties of the music; and it obtained a success which not only still exists, but which goes on increasing. But will it be believed that SACCHINI encountered every imaginable difficulty in getting it performed? and so disgusted was he with his residence in Paris, that he determined to return to England, where his patrons, after having paid his debts, had invited him. But death disappointed these designs; the mortifications he experienced on account of *Œdipe*, and which his sensibility rendered still more acute, exhausted his strength, and on the 7th of October, 1786, aged 51, he died, from an attack of gout, in the midst of a career embellished by all the favours of genius

and of fortune. The opera of *Arvine* was his last work, which was finished by M. Rey, leader of the band at the opera.

There exists a touching eulogium on this composer, written by Piccini, his fellow citizen, fellow student, and friend, and who has adorned his memory with those fresh and beautiful flowers which truth and admiration, wholly exempt from the base passion of envy, are alone able to scatter upon the tomb of greatness. It concludes as follows:—

"What can I say of the great talent he has successively displayed in all the cities of Italy, in Germany, in England, and finally in France? That easy progression, that melody, that character, now grave, now gay, brilliant, pathetic, amorous, melancholy, and sustained! Those enchanting modulations, which never offend the ear, even in their most abrupt transitions, so finely are they prepared and resolved! That precision to which nothing can be added and nothing removed; where all is finished! The richness of the accompaniments, so finely distributed, so exactly adapted, without injuring the vocal parts, (which he always considered as the principal) and attaining to the highest degree of grandeur! What superb colouring! Those chorusses in which the four parts are so disposed that none are inactive, all tending to the same end; where a useless bar is not distinguishable, where, in short, each part forms a separate melody, so finely conducted, so beautifully modulated, that it becomes in itself a prominent piece.

I shall finish this eulogium, a feeble encomium on my part, but fully merited on his, by saying, that death has taken him from us too soon; that with talents so transcendant, he was destined for a better fate, and that he deserved to have been better known, better appreciated. Let me not be accused of partiality nor of flattery; the dead are never flattered. That which I have advanced I feel, I have always felt, and I leave to time and to the learned the care of appreciating the fine productions this great man has left us."

We shall next proceed to speak of Pasquale Anfossi, born about the year 1736. He first applied himself to the practice of the violin, in the conservatories of Naples, but feeling that his imagination was too much restrained by this study, he preferred that of composition, under the auspices of Sacchini and Piccini, the latter of whom, perceiving in him marks of vigour, tact, and most of those qualities which fit a musician for his art, conceived

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an affection for him, and soon communicated to him some part of the fine talent which he himself possessed. PICCINI procured him his first engagement in 1771, for the theatre *Delle Dame* in Rome. The first attempt of ANFOSSI was unfortunate, but PICCINI made a like engagement for the following year, and notwithstanding a second failure, he concluded a third for the next, and exhorted ANFOSSI, who had prepared to leave Rome in disgust, to apply with greater ardour, instead of being discouraged by the first obstacles he might encounter in his arduous career. His counsel was prophetic, and so favourable to his pupil, that they soon turned to the disadvantage of the master who gave them. ANFOSSI hesitated not to follow them; he composed his opera of *Il Sconosciuto perseguito*, which, when performed in 1773, experienced so brilliant and so continued a success, that PICCINI beheld his repose compromised less by the merit of the work, which could in no case have surpassed his own, than by a spirit of envy and intrigue, which made use of it to inflict disgrace more unjust than painful to him, but which obliged the master to give way to the disciple.*

ANFOSSI, freed from the presence of his master, and proud of the unexpected favour of the Romans, (he alone was talked of in Rome, his music only was listened to,) redoubled that ardour with which PICCINI himself had inspired him. He became more laborious, more active than he had ever been; he composed with the greatest care and the most scrupulous attention, and having completed the opera of *La Finta Giardiniera*, it was performed in 1774, and he beheld with less joy than surprise, that the public continued its favour. It was followed by *Il Geloso in cimento*, in 1775, which met with the same good fortune. This composer had however not yet essayed his talents in the most difficult style. He had not yet written a serious opera, which, if it demands less vivacity than the comic, requires more real genius, and a knowledge of the noblest, most intense, and most expressive emotions of the human heart. He wrote the opera of *L'Olympiade;* it was performed in 1776, and he had the grief to behold the fall (as great as it was unforeseen) of his work. He now experienced in his turn the pain his master had undergone; he felt that disgrace inflicted by a public who had lavished favours upon him was the most painful to endure, and like PICCINI, being unable

* See Musical Review, vol. 2, p. 38.

to support the blow this event inflicted on his sensibility, he quitted Rome.

Anfossi traversed Italy, and stopped at Venice. The Venetians enjoyed the new works composed for them, and this enabled him to forget his disgrace. He was named director of one of the conservatories in that city. With this honourable title he repaired to Paris in 1780, where he gave *Caius Marius* at the Academy of Music.* The success of this work, although not brilliant, was satisfactory to the author. He then gave *Il Sconosciuto perseguito*, adapted to French words, but whether the Italian style was not yet perfectly understood at Paris, or whether the translation of the words was prejudicial to its effect, it certainly did not succeed according to its merit. It is uncertain whether this was the cause of Anfossi's leaving France, but he quitted Paris in 1782, and repaired to London, where he remained till 1785; but he arrived at an unfavourable time, for Sacchini had preceded him, and the affairs of the opera were in so embarrassed a state, that his reputation was diminished rather than increased by his visit to England. He returned to Rome in 1787, where he composed several works, and had the happiness to meet with universal applause. He died in that city about 1795, in the enjoyment of considerable reputation.

The compositions of Anfossi do not bear the stamp of genius like those of his two predecessors, Piccini and Sacchini, on whose style his own was formed. He understood the art of developing and refining musical expression, and many of his finales became models of this department of the art. His clearness of style may be compared to the same quality in literature, and his fecundity proves that he wrote with facility. His opera of *L'Avaro* is considered as his chef d'œuvre, and amongst his oratorios *Betulia Liberata* is most distinguished.

Tommaso Trajetta, one of the last and most celebrated of the pupils of Durante, was born in Naples in 1738. He studied in the conservatory *La Pietà*, which he quitted at the age of twenty-one—so rapid were his studies. Two years after he wrote the opera of *Farnace*, for the theatre of San Carlos, the success of which surpassed his own expectations, no less than those of the public, who were equally astonished and delighted at such precocity of talent.

* Here Count Orloff and the Dictionnaire Historique differ, the latter stating that *Caius Marius* was performed in Venice in 1779.

Their astonishment was increased to a greater degree when they beheld this young favourite of Euterpe compose, in a short time, six operas, both serious and comic, which were as excellent as the first. Such a debut excited the attention of Italy, and more particularly of Rome, where TRAJETTA was invited to compose the *Ezio* of METASTASIO, which was received with universal approbation. All the great theatres of Italy contended for the possession of TRAJETTA; his progress resembled a triumphant march; whenever his operas were performed, they succeeded. He stopped at Parma, where he was engaged in the service of the court, and amongst other operas he composed at this period *Ippolito e Aricia*, given in 1759, is the most celebrated. The reputation of TRAJETTA now extended beyond Italy, and he was twice engaged at Vienna, where his operas of *Armida* and *Ifigenia* raised him to the highest point of celebrity.

On his return to Italy, TRAJETTA proceeded to Venice, and was appointed director of the conservatory *del'Ospedaletto*, where he remained but two years. The Empress Catherine the Great, who always had celebrated composers at her court, engaged TRAJETTA for five years, at the expiration of which time she still retained him in her service for two years. He succeeded GALUPPI, the most captivating composer of the Venetian school, and the first opera he composed on his arrival in the capital of Russia was *Didone*, which proved him to be a worthy successor of GALUPPI. It is related that at the conclusion of the performance of *Didone*, the Empress sent him a gold snuff-box, enriched with her portrait, and a letter, saying that it was Dido who made him the present. TRAJETTA composed seven operas and several cantatas during his residence in Russia. In 1776 he was engaged to compose for the Italian Opera in London, where he remained but one year, during which time he produced *Germondo*, a serious opera, and *La Serva Rivale*, a burletta; but "SACCHINI," says DR. BURNEY, "had so firmly established himself in the public favour, that he was not to be supplanted by a composer in the same style, neither so young, so graceful, nor so fanciful as himself." COUNT ORLOFF attributes TRAJETTA's short residence in England to the *maladie du pays*. He returned to Naples, and died in 1779. The style of this composer was vigorous, profound, and melancholy. The latter quality was so strongly marked in the productions of TRAJETTA, that it has been considered the prevailing character of his compositions. None of his numerous

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works were ever considered to be unworthy the public approbation.

MATHEAS VENTO was born about the beginning of the 18th century, and having studied under good masters, he traversed Italy, composing both for the theatre and the church. He was invited to England by GIARDINI, in 1763, where he enjoyed some celebrity, and he died there in 1777. DR. BURNEY remarks of this composer, "that his genius never approached the sublime; his melody was free from vulgarity; and, though not new, was always pleasing and graceful." His principal operas are *La Conquista del Messico*, *Demofoonte*, *Sofonisba*, *La Vestale*, *Artaserse* and *Il Baccio*; he was also esteemed as a composer for the harpsichord.

(PAISIELLO has a place at this point of the history, but having already given a copious memoir of this composer, we refer our readers to vol. 1, p. 308.)

GIACOMO INSANGUINE MONOPOLI, born about the year 1745, signalised himself as a composer in Naples, notwithstanding the celebrity of PAISIELLO. Full of genius and expression, the talents of this master were directed to the serious opera. His first production was *Didone*, the success of which was but a prelude to that of his other works. The style of INSANGUINE recalled the manner of the greatest masters. It possessed their facility, strength, and melody. The cantabile of his compositions was delightful, the recitatives excellent, the accompaniments full of learning and expression. After the grand opera of *Didone*, he gave that of *Ariana e Teseo*, *Medoro Adriano in Siria* and *Calipso*. By turns impassioned, expressive, and energetic, the style of this estimable composer was the delight of Italy, and the small number of operas he composed caused great regret that his fancy was not more abundant, or that his life was not prolonged to a longer period.

FRANCESCO DEMAJO, the son of the DEMAJO we have already spoken of, was born about the beginning of the 18th century. His first opera, *Artaserse*, was received with transport by the Neapolitans, and promised to Italy an original and brilliant composer. His style was nervous and expressive, and possessed what the Italians term *estro*, (inspiration) a word which is applicable to poetry as well as music, and indeed to all works of genius. His imagination was brilliant and full of fire, his taste exquisite, and the finest and most delicate sensibility reigned throughout his compositions. ARTEAGA

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has said of him, that "he was a musician full of melody and simplicity, and that he was not inferior to PERGOLESI, his countryman, either in invention or melody." LABORDE adds to this eulogium, in his Essais sur la musique, the following words: "An excellent modern composer, he deserves to be ranked with the most skilful. His music is full of mind and sentiment, his style equally pure and captivating, and he never gave in to absurd excesses, and that confusion of harmony, which takes away all interest, and is nearly allied to monotony."

The most esteemed opera of DEMAJO is *Montezuma*, in which the air *Ah! numi tiranni*, became a model of style. *Antigone*, *Didone*, *Eumene*, *Catone d' Utica*, *Ipermnestra*, and a celebrated *Salve regina*, complete the list. A continuation of his labours was universally desired, when he was surprised by an early and unexpected death.

LUIGI MARESCALCHI, born at Naples about the year 1748, studied counterpoint under MARTINI, at Bologna, and was equally estimable as a vocal and instrumental composer. He established a warehouse in Naples for the sale of music. In 1780 he composed *Meleager*, a ballet, for the new theatre at Florence, and in 1784, *I Disertori Felici*, one of the best comic operas of the age, at Placentia. He was also very successful in composition for instruments and for the chamber.

GAETANO ANDREOZZI, born about the middle of the 18th century, was a relation and a pupil of JOMELLI, and master of the Royal Chapel of Naples. He composed for all the principal theatres of this capital, and also for the greater part of Italy. His principal operas are *Arbace*, *Olympiade*, *Catone*, Florence, 1787; *Agesilao*, Venice, 1788. His favourite air, *No quest' anima non speri*, is much celebrated, and the oratorio, *La Passione di Gesu Cristo*, is justly esteemed. His style was learned, graceful, and dignified. ANDREOZZI also composed some quartetts for the violin.

GENNARO ASTARITA is celebrated both as a serious and comic composer, but particularly the latter. His natural and agreeable style conciliated the favour of the public, although the opinion of the connoisseurs was not always equally favorable. His air, *Come lasciar poss' io*, was universally sung and applauded. His operas were, *La Contessa di Bimbinpoli*, 1772; *I visionari*, 1772; *Le finezze d' amore*, 1773; *Il marito che non ha moglie*, 1774; *La critica teatrale*, 1775; *Il mondo della luna*, 1775; *La dama imaginaria*, 1777; *L' Isola di Bengoli*, 1777; *Armida*, 1777; and *Circe e Ulisse*, which

in 1787 was given under this title in all the theatres of Germany as a new piece. Neither the nature nor the number of the compositions of this master entitled him to high rank amongst classical composers; but he is worthy to be placed at the head of the second class of the musicians of Italy.

We shall next speak of SILVESTRE PALMA, born at Naples about 1751, and supposed to be the son of the PALMA we mentioned above. He was a pupil of SALA, and studied in the conservatory *della Pietá*. His first opera, *La Pietra simpatica*, was successful throughout Italy; it was performed for six months at the Teatro della Scala, in Milan, and was afterwards frequently resumed. LA GAFFORINA, a female singer, remarkable for her strong and melodious contralto voice, and for her performance, was very celebrated in this opera, in which the air, *Sento che son vicino*, was very popular. PALMA has since been only distinguished for a little opera, entitled, *La Sposa contrastata*.

LUIGI CARUSO, born at Naples in 1751, son of a chapel master of some estimation, and brother of EMMANUALE CARUSO, who has also distinguished himself as a musician, quitted Naples at the conclusion of his studies, which were pursued under his father. His first opera was *Il Medico magnifico*, given at Florence in 1771. Encouraged by its favourable reception, CARUSO composed for Rome, in 1781, *Il Fanatico per la musica*, which succeeded completely, and supported several representations. It was followed by *La Tempesta*, *Colombo*, and *Il Maledico confuso*, which were equally fortunate. He returned to Naples, where he gave *Gli Amanti dispettosi*, founded on *Le Depit amoureux* of MOLIERE. CARUSO resided some time in Germany, where he distinguished himself in vocal composition, and from thence proceeded to Sicily, where he was named chapel master at Palermo. The style of this composer was formed upon that of the best masters.

GIUSEPPE APRILI, born about the year 1764, was distinguished from 1763 as the first singer in the principal theatres of Italy and Germany. On his retirement from the stage he founded a school in Naples, which assisted in forming CIMAROSA, one of the greatest Italian composers. DR. BURNEY, who saw him in Naples in 1770, says that his voice was feeble and unequal, but his intonation was certain, his shake excellent, and he possessed much taste and expression. APRILI was a good composer and singing master. His collection of solfeggi has long been deemed a standard work.

[TO BE CONTINUED.]

ON THE RISE AND PROGRESS OF THE VIOLIN.

[*Continued from vol. 4, p. 444.*]

George Godefroi Wagner, was born at Mulberg, April 5, 1698. He played on the harpsichord and some other instruments, but applied himself principally to the study of the violin. The opportunities which he possessed of hearing the best virtuosos at Leipsic, contributed not a little to facilitate his progress. He played first violin at Wissenfelt's, a concert established there at the Duke's fête, who rewarded him generously. None of his works have been printed, but amongst others of his manuscript compositions in the hands of amateurs, are twelve solos for the violin.

Pantaleon Hebenstreit, the inventor of the famous Pantaleon, and at the same time one of the most skilful violinists of his time, followed in 1697 the profession of a dancing master, at Leipsic, and had attained, even at that period, such proficiency on his instrument, that Count Logi cried out on hearing him, "Comment! J'ai eté en Italie, et j'ai cru avoir entendu tout ce que la musique a de charmante, mais je n'ai jamais rien entendu de pareil." In 1705 Hebenstreit went to Paris, and played there before Louis the 14th. This Prince not only loaded him with favours, but even deigned to give his new instrument the christian name of its inventor. The year after his return from Paris he entered the service of the Duke of Eisenach, as chapel and ballet master to the court, where he played double concertos of his own composition, with Telemann. In 1708 he went to Dresden, as chamber musician to the King of Poland, and there received a salary of a thousand crowns. The exact time of his death is not known, but he is supposed to have lived beyond the year 1730.

Charles Horckh, was born at Ebersdorf, near Vienna, January 22, 1707. His father began to teach him the violin at a very early age, and sent him at 15 to Pruck, to learn his art thoroughly. At the termination of his apprenticeship he entered the band of a regiment as a hautbois player. He remained two years in Hungary, and two more in Transylvania. The time of his service being expired, he returned to Vienna, and there meeting with Francis Benda, who was just going into Poland, he accompanied him through Breslaw

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to Warsaw, where the Staroste Sukascheffsky received them both into his service. In 1732 HOECKH went to Zerbst as concert master. He died in 1772, with the renown of having been one of the greatest violinists of his time.

JEAN NICHOLAS FISCHER was born in 1707 at Behlen, in the bailiwic of Kœnigsec, in the county of Scharwzbourg. He was a violinist of some repute, and served the Duke Augustus William of Brunswick in that capacity for nine months. Amongst others of his compositions are the following for the violin:

Six symphonies for two violins, two flutes, viol, and bass.

Six concertos for the violin.

Two books of solos for the violin.

FRANCOIS BENDA was born at Altbenatka, in Bohemia, in the year 1709. Rather later than the year 1718, he went to Dresden, where he was received among the scholars of the Chapel Royal. He remained there only eighteen months. About this time he applied himself to the study of the violin, and had no other resource than to engage in a troop of wandering musicians, who played at the dances of village fêtes. Here he met with a blind jew named Lœbel, a virtuoso of the first order, who became his master and his model. Tired of this wandering life he went to Prague, and took lessons of KONYCZEK, a good violinist of that town. BENDA was then 18. He undertook a journey to Vienna, where he found an opportunity to profit by the lessons of the celebrated FRANCISCELLO. At the end of two years he went to Warsaw, where the Staroste Szaniawsky made him his chapel master. The Prince Royal of Prussia took him into his service in 1732, and in 1772 he became concert master to the King, in the place of GRAUN. He died at Potsdam on the 7th of March, 1786, aged 76. BENDA was distinguished more for feeling than force, and a style so truly cantabile that scarce a passage can be found in his compositions, which it is not in the power of the human voice to sing. Of all his numerous works there are only published, twelve solos for the violin and one for the flute.

JEAN WOLFGANG KLEINKNECHT, concert master to the Margrave of Anspach, was born at Ulm, April 17, 1715. He commenced his studies of gymnastics in this town, and there acquired the extensive attainments which he afterwards displayed. His father instructed him in music, and he made such wonderful progress, that at eight years old he played the violin before the Duke of Wirtemberg, and

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and at different courts, where he was generally admired. Encouraged by his first success, he resolved to devote himself entirely to music. Chance favoured his design. The Duke of Wirtemberg named him in 1773 his chamber musician, and sent him in this capacity to his chapel at Stutgard, where BRECIANELLO, one of the first violinists of his time, was then chapel master. He was the first model upon which young KLEINKNECHT attempted to form himself. After the death of the Duke, he travelled to different courts, and obtained a situation as violin at the chapel of Eisenach. The consort of the Margrave of Bayreuth, that great patron of art, having heard him there, asked him to assist in the performance of an opera which was to be represented at Bayreuth, at a fête on the birth-day of the Margrave. The comforts he enjoyed at this court, and the favour shewed him by the Prince, made him forget Eisenach, and he accepted the situation of concert-master there. About this time he became acquainted with BENDA, and his style pleased him so much that he adopted it. His first enthusiasm being evaporated, he remembered the Duke of Eisenach, who had treated him so kindly, and he began to reproach himself with ingratitude for having left his patron without permission. With the design of atoning for his fault he feigned a desire to visit again the different musical academies, and demanded his dismissal. As soon as he obtained it he went to Eisenach to offer his services to his old master, who received him with undiminished kindness. He employed the time he remained there (till the death of the Duke,) in cultivating his talents. He was made leader of the excellent orchestra of the theatre of Dresden, for which HASSE composed. He filled this station with the greatest eclat till his death, which happened in 1755. He was considered as a very good leader.

GEORGES CZARTH, born at Deutschenbrot, in Bohemia, in 1708, was first taught by TIMMER and ROSETTI, from whom he learned the violin. After a time he made a stay of some years with BENDA, at Warsaw, where they both entered the service of the Staroste Suchazewsky, till they were at length admitted into the chapel of the king of Poland in 1733. In 1734 CZARTH went to Reinsberg, and engaged himself in the orchestra of the hereditary Prince of Prussia, whom he followed to Berlin at his accession, in 1740. He remained there till 1760 and then quitted Berlin, after a residence of twenty years, to establish himself at Manheim, where he entered the chapel of the Elector

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as violinist. He remained there till his death, which happened in 1774. Besides a quantity of solos, concertos, trios, and symphonies, for the violin and flute, which are in manuscript, he published six solos for the violin, on which his name is changed into ZARTH.

CHRISTIAN CANABICH, chapel master to the Elector of Bavaria, a native of Manheim, and a pupil of STAMITZ for the violin and composition, was, about 1726, first violin, and in 1765 concert-master and director of the Italian Opera at Munich, with a salary of about two thousand three hundred pounds. He was considered as one of the best solo players in all Germany. Many of his compositions, in symphonies and other instrumental pieces, were published even in Paris and London. His son, who died at the age of 35, about the year 1805, was first violin at the theatre of Munich. He published three sonatas for the piano forte, with accompaniments for the violin and violoncello.

ANTONIO LOLLI, a celebrated violinist, was born at Bergami in 1728. From 1762 to 1773 he was concert master to the Duke of Wirtemberg. He went then into Russia, where he so much excited the admiration of Catherine II. that that Empress gave him a fiddle bow, on which she wrote, with her own hand, "*A bow made by Catherine II. for the incomparable* LOLLI." In 1785 he made a journey to England and Spain; he went also to France, and played at the "Concert Spirituel" of Paris, and at the concerts of the Baron de Bagge, of whom he was the favourite violinist. After 1789 he retired to Italy. A little while before his death he said, "I will play no more, except to crowned heads." He ended his days at Naples, in 1794, aged 66 years. The skill which he had acquired on his instrument was perfectly surprising. He went higher than any virtuoso had done before him. His fancy carried him so far in his solos, that the most skilful accompanist could hardly follow him. He was incapable of accompanying a song himself, as he could never keep his time. Having been asked to play an adagio he refused flatly, and said, "I am a native of Bergami, and the inhabitants of this town are too great fools to be able to play adagios." He published at Paris several concertos for the violin, the first two of which were published in 1769, and three publications of sonatas. His last work was printed at Berlin, under this title—"School of the Violin, in Quartetts for two violins, tenor, and bass." He has left some concertos and quartetts in manuscript.

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WILLIAM CRAMER, born at Manheim about 1730, was an excellent violinist. He united, say the German biographers, the brilliant execution of LOLLI with the expression and energy of BENDA. He was looked upon as the first violinist of his time in Germany. He was employed in the chapel of the Elector Palatine, at Manheim, from 1750 to 1770. In this last year he went to England, the only country where distinguished artists find easily the means of making a fortune worthy of their talents. He was there named concerto player to the royal concerts, and leader of the orchestra of the opera. He was to be heard at every concert, and it was he who, in 1787, led the orchestra of eight hundred musicians, who celebrated the third commemoration of HANDEL. He died in London about the year 1805. CRAMER has published a great number of works, sonatas, duets, trios, and concertos, for the violin, consisting of beautiful airs in a very good style, and very well fingered for the instrument. He may be considered as a master, as much in the quality of a composer as a virtuoso.

CHARLES JOSEPH TOESCHI was, about 1756, first violinist in the chapel of Manheim; ten years afterwards he occupied the place of concert master, and at length in 1786 he was named director of the private music of the Elector of Bavaria. There were printed at Paris, about the year 1756, several works of his composition. Amongst others, six symphonies, some quartetts, six duets for the violin, &c. Many others were printed at Amsterdam, where there remained some manuscripts. It is said that he who has heard one of his pieces knows them all. He was a scholar of the celebrated JOHN STAMITZ, and died at Munich, April 12, 1788, aged 64.

GEORGE FREDERIC KRESS, a virtuoso on the violin, and a native of Darmstadt, was, about the year 1756, in the chapel of the Duke of Mecklenburg, at Schwerin. In 1764 he went to Gottingen, where he was named concert master to the University. He died about 1775. One solo for the violin, of his composition, was printed at Nuremberg, in 1764; besides this there are manuscripts of his, consisting of six solos and a concerto for the violin.

WILLIAM GOMMAR KENNIS, Director of the music at the church of St. Peter, at Louvain, about the year 1768, was considered in 1772 as the first of all violinists in the Austrian Netherlands, principally in the execution of difficulties. About that time he published nine

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works, at Paris and elsewhere, of which only the 4th and 9th are known in Germany; they are both duets.

HOLZBOGEN, ci devant chamber musician to the Duke of Bavaria, lived in 1772 at Munich, where he was a pensioner, and a virtuoso on the violin. DR. BURNEY says of him in his travels, that he showed more fire than it was usual to find in pupils of TARTINI's school, who generally are more distinguished by delicacy and fine finish, than by brilliancy of execution. He composed very well for his instrument, but has only published one concerto. He has left in manuscript, besides other works, six symphonies and six trios for the violin.

MOMIGNY'S THEORY
OF MELODY AND HARMONY IN GENERAL, AND OF CONSONANCES AND DISSONANCES.

[*Continued from Page* 190.]

MELODY is the art of making one sound succeed another. It proceeds elementarily by major or minor seconds. It is only one of the principal parts of true music. It is every thing in plain chant, and was almost every thing among the Greeks, because the system of these two species of *incomplete* music is purely *melodious*.

Harmony is the art of making several sounds succeed many others, both in regular succession and at once. It proceeds elementarily by major or minor thirds—*sol, si, re, fa, la, do, mi.* According to the most common acceptation, harmony is only the science of chords and their succession; and combinations of three different notes at the least, or of four at the most, are admitted to the rank of chords.* Every other combination is considered as incomplete, or more than complete, and forms in the latter case two chords instead of one. This arises on the one side from the circumstance that RAMEAU considered the natural resonance of a sonorous body as forming

* Sound and note are not synonymous. The sound changes at each modification of the same note, whether this modification be effected by a flat or sharp, or by a change of octave. The octave is then not a different note, but a different sound. The octaves therefore, repeated two, three, or four times, do not change the name of a chord, but the effect.

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always and exclusively a perfect chord; and on the other, he has considered that art never adds but one sound, generally the seventh of the fundamental note. I say generally, for those who understand the *double emploi*, which is only a *duplicity of the spirit of the system*, know that the *sensible sound added by art* is the sixth of the fundamental, and not the seventh.

If harmony signifies an accordance between the parts of a whole, harmony really exists in two notes heard at once, and as far as five exclusively, thus forming a sole and complete whole, as it does a sole and complete chord.

Of the Consonances and Dissonances which notes form amongst themselves, compared two by two in the key of Do, in the diatonic genus, and in the major mode.

The notes SOL, *sol*, *si*, *re*, *fa*, *la*, *ut*, *mi*, compared with SOL, give—

1st. The octave SOL, *sol*, a perfect consonance.

2d. The major third, *sol*, *si*, imperfect consonance of the first class.

3d. The perfect fifth, *sol*, *re*, demi-consonance.

4th. The minor seventh, *sol*, *fa*, dissonance of the first degree.*

5th. The major ninth, *sol*, *la*, dissonance of the second degree.

6th. The perfect fourth, *sol*, *ut*, demi-dissonance.

7th. The major sixth, *sol*, *mi*, imperfect consonance of the first class.

It must be observed, that in the *type* of music, *sol*, *sol*, *si*, *re*, *fa*, *la*, *do*, *mi*, *sol*, there is a gradual progression towards the dissonance, as far as the interval of the ninth, *sol*, *la*.

EXAMPLE:

Sol, *sol*, perfect consonance.

Sol, *si*, imperfect consonance; first degree of the diminution of the consonance.

Sol, *re*, demi-consonance; second degree of the diminution of the consonance.

Sol, *fa*, dissonance of the first degree.

Sol, *la*, the greatest dissonance, the most dissonant of all the intervals of the musical type in the diatonic genus.

* The first degree is the least dissonant.

After this dissonance we are led gradually back towards the perfect consonance, by—

Sol, do, perfect fourth, which is only a demi-dissonance, and by *sol, mi,* major sixth, imperfect consonance.

Sol, sol, is the perfect consonance.

The seven notes compared with *Si* give—

Si, si, octave, perfect consonance.

Si, re, minor third, imperfect consonance of the second class.

Si, fa, false fifth, dissonance *sensible.* I so call it, because it is the note which bespeaks or makes us sensible of the key.

Si, la, minor seventh, dissonance of the first degree.

Si, do, minor ninth, dissonance of the third degree.

Si, mi, perfect fourth, demi-dissonance.

Si, sol, minor sixth, imperfect consonance of the second class.

(It is unnecessary for us to follow MR. MOMIGNY throughout the comparison of the intervals, as the above extract and the following classification are all-sufficient to demonstrate this branch of his system.)

General Classification of the Intervals of the Diatonic Genus.

CONSONANT INTERVALS.

Octaves (perfect) are perfect consonances.

Major thirds and sixths are imperfect consonances of the first class.

Minor thirds and sixths are imperfect consonances of the second class.

Perfect fifths are demi-consonances.

DISSONANT INTERVALS.

Perfect fourths are demi-dissonances.

Imperfect fifths are sensible dissonances.

Tritons, or superfluous fourths, are inverted sensible dissonances.

Besides these dissonances there are others, divided into four classes, each increasing in dissonance, from the first to the fourth.

Minor sevenths are dissonant intervals in the first degree only.

Major ninths are dissonant intervals in the second degree.

Minor ninths are dissonances in the third degree.

Major sevenths are dissonances in the fourth degree.

It must be remarked, that the closer a dissonant interval is, the more dissonant it is. On the contrary, the closer a consonance is to an octave the more consonant it is.

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Of Chords.

According to the musical type, *sol, si, re, fa, la, do, mi,* which ought always to be present to the mind, it is clear that thirds are the elementary intervals which constitute chords. Thus, as a consonance is composed of two sounds which sound well together, a concord is composed of two of these consonances. A discord is the union of three consonances. Nevertheless two major thirds, such as *do, mi,* and *mi, sol sharp,* which are separately two consonances, when united form a discord. As there are seven notes in every key, so there may be seven chords composed of two thirds. Six of these chords are consonant, that is to say, composed of a major and a minor third, and called perfect chords. Three of these chords are called perfect major chords, and are those of the three principal notes of the major diatonic scale; namely, the perfect chord of the dominant, that of the tonic, and of the fourth, because the first third of each of these chords is major. Example:—*Sol, si, re; do, mi, sol; fa, la, do.* Three of these perfect chords are minor, because the first third is minor. *Re, fa, la; la, do, mi; mi, sol, si.* The seventh chord is composed of two minor thirds, and is consequently dissonant; and as I have termed the false fifth, *si, fa,* the leading dissonance, I shall call the chord *si, re, fa,* the imperfect diatonic and leading chord.

There are also seven discords, each composed of three thirds, and called chords of the seventh, because the fourth note of each of these chords is seven degrees above the first.

Sol, si, re, fa.

There are likewise seven chords, composed of four notes, all called chords of the ninth, because from the first to the fifth note of each of these chords there is an interval of a ninth—*sol, si, re, fa, la.*

Every chord composed of two thirds may be directly inverted in two ways—that is to say, instead of employing the first note as the lowest part, the second or third note may be so used.

[Here follow the inversions.]

Of the Key.

The key is the hierarchy, the order established between the notes of a genus and of a mode. The natural gamut, the real gamut, SOL, *la, si,* DO, *re, mi,* FA, gives this order with the tonic in the centre, and the dominant and the fourth at the two extremities.

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It has been endeavoured in vain to establish the harmonic generation upon a tonic. By admitting this hypothesis one is thrown into another key, or into the chromatic genus, after the fourth note. It is therefore incontestable, that the dominant is the generator of the key, since every thing can be best explained and ordered according to this principle. Though the dominant be the generator of the key, it does not prevent the tonic from presiding over the key, of which it is the centre of unity and gravity. The dominant presides over the unity of the key in a secondary degree.

I ought perhaps to say to those who are already scandalized at my having deprived the tonic of the prerogative of generating the notes of a key, that the UNCREATED BEING must necessarily have so acted, if we grant to him the intention of guiding us by giving a type of music. If he had only given us the perfect chord, he would have formed but an inert and motionless body. Man sent upon earth without wants or desires, would have resembled this musical type, giving only a perfect chord, *(sol, si, re,)* but the equilibrium being destroyed by the fourth harmonic note, *(sol, si, re, fa,)* an impulse is created, and the want of a second chord is felt. It increases on the fifth sound, *(sol, si, re, fa, la,)* but the perfect chord of the tonic *(ut, mi, sol,)* satisfies this pressing necessity, and re-establishes the equilibrium; all this is entirely conformable to the nature of man, and to every thing which is created.

Hence I conclude that music is only a succession of chords, demanding and demanded*; that a musical period is but a series of harmonic propositions, composed of an *antecedent* and of a *consequent* chord. But as there is a hierarchy of notes, so is there also a hierarchy of musical propositions, commonly termed harmonic cadences.

Of Musical Propositions or Harmonic Cadences, and of the Fundamental Base.

We have seen that each of the seven notes may bear a chord, composed of two, three, four, or even of five different notes, and this without counting the octaves, which may be double, triple, or quadruple, according to certain precautions. There is not one of these chords that may not be followed alternately by all the others. The rules established by RAMEAU, on the progression of the fundamental base, are then erroneous. But this error accuses his genius less than his precipitation.

* Appellans et appellés.

The fundamental base is nothing more than the first note of each chord, taken in the natural order, which is that of thirds. To ordain that this base should incessantly proceed by consonant intervals, is equivalent to confining a painter to the use of three or four different colours, which has not common sense. But it is quite true to say, that the simplest means, and consequently the best to employ *the most frequently*, are found in the progression of a fundamental base, which proceeds alternately or consecutively by thirds, fifths, or sixths. All the rules laid down on this subject should be thus reduced; the rest are false and absurd. The endeavour to reduce all harmonic cadences to four, is another error arising from the same source, and which should be treated like the preceding.

The word *cadence* is derived from the Latin *cadere*, which signifies to fall. Nevertheless this word does not here mean a fall, but to rest, to repose, to fall from the perpendicular, to unite with another, to be joined. To form a cadence or musical proposition is then, to unite one chord with another. The cadence takes place when one passes regularly from a concord or discord to a concord. I call the first chord of a cadence the *antecedent*, the second the *consequent*. To pass regularly from one chord to another, is to make each part of the antecedent pass to the note of the consequent, which attracts it; and this is called by musicians *resolution*, but with this very remarkable distinction, that they only esteem it necessary to resolve the note of the antecedent, which is a dissonance in the antecedent itself, whilst all the notes which come in contact with those of the consequent must be resolved, whether dissonant or not. It follows from the necessity of resolving the notes of an antecedent chord by those of the consequent with which they are in contact, that there exists an actual *attraction* or *affinity* between these notes. Like that acknowledged in physics, this attraction, according to the weight of the body, acts in an inverse ratio to the distance; so that a note which is only a semitone from that which ought to follow it, is more powerfully attracted by it than if it were at the distance of a tone. I have discovered this new analogy in nature, which proves the wonderful agreement reigning between things bearing apparently the least resemblance.

As it is sometimes the grave sound which attracts the acute sound, and sometimes the acute which attracts the grave, it follows that the attraction is not in proportion to the gravity, but to the proximity.

I term a musical proposition that which is called an harmonic ca-

dence, because seeing only one language in music, I ought to seize upon all the relations existing between it and languages properly so called. A grammatical proposition is a subject and attribute, affirmed by a word called a verb. As, *Lysias is happy*. *Lysias* yes *happy* would express the same thing if custom had not assigned the word *is*, the verb *to be* in short, to express this affirmation. There are then only two essential words in a grammatical proposition, the subject and the attribute. The verb is only a factitious word, very ingeniously invented, it is true, in relation to languages of convention where it has an admirable effect, but it neither can nor ought to be expressed in natural languages. Consequently, the *proposition* or *musical cadence* is composed of but two chords, and cannot be formed of three. I cannot say whether this metaphysical reasoning will be felt by all the world, but it appears to me as simple as it is true.

The negative proposition being only an inversion of the affirmative and an invention of art, it follows that it is not admissible, in a natural language, although it spreads an agreeable variety over languages invented by man. The antecedent is then the subject of a musical proposition, and the consequent is the attribute. In fact, when we proceed from the first sound of the musical type to the last sounds of the said type, from *sol, si, re, fa*, to *do, mi, sol*, we only pass from the principal sound to the different harmonies of this *sol*, from a subject or substantive, to its qualities or attributes, named *adjectives*, in grammatical language. This passing from *sol, si, re*, to *do, mi, sol*, is termed the perfect cadence. The inverse is the imperfect.

Analysis of the cadences formed by two chords, composed of two thirds, considered with regard to resolution.

It has been already shewn that there are seven diatonic notes, or of first creation; that each of these notes bears a chord composed of two thirds; it will now be seen that each of these seven chords may be alternately followed by six others, thus forming six cadences or different musical propositions, for each note of the gamut.

The chord *sol, si, re*, may then be followed by the chord *la, do, mi*, or *si, re, fa*, or *do, mi, sol*, or *re, fa, la*, or *mi, sol, si*, or *fa, la, ut*.

Mr. Momigny gives an analysis of the cadences, formed by the passage of each chord to the other six chords of the musical type. He thus explains the reasons for the prohibition of consecutions. In the analysis of the cadence formed by the chord, *sol, si, re, sol*, passing

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to *la*, *ut*, *mi*, the upper *sol* descends to *mi*, the *re* to *do*, the *si* to *la*, the *sol* in the base ascends to *la*.

It will perhaps be enquired why the *re* of the second part does not ascend to *mi*? Because *re* and *mi* upon *sol* and *la* in the base, would form two perfect fifths, which is expressly forbidden. The only reason given for this prohibition is, that it *offends the ear*. But why does it offend the ear? It has been found difficult to answer this question, and yet my explanation will appear very simple. It is prohibited because two perfect fifths in succession destroy the impression of the unity of the key. *Re-mi*, *sol-la*, equally represent the major key of *sol*, of *do*, and of A minor; and to represent several keys at once is equivalent to representing none; this is absolutely contrary both to reason and judgment. For in order to affect the mind by the words of a language, or by the *sounds* of music, every species of ambiguity must be avoided; in short, the door must be either open or shut; and as it is impossible that it should be both at the same time, it is equally unreasonable to wish two different keys to be heard at once; for that which decides that one key is not another, is precisely the distinction which determines the key, and prevents the possibility of two existing at the same time. For example, the *fa* natural determines the series *sol*, *la*, *si*, *do*, *re*, *mi*, *fa*, not to be the key of G major, but exclusively that of C major. The *si* natural decides that it is not the key of F major, and so on.

A succession of perfect fourths in the base, is almost as destructive of the impression of the key as a consecution of perfect fifths. There is, however, this essential difference between them, that the latter are proscribed in every situation, whilst the former are admissible when they occur between the intermediate and upper parts. The two upper parts being consonant with the base, (as the highest is a sixth and the second a third) the effect of fourths is sufficiently attenuated to prevent them from destroying the impression of the unity of the key.

A succession of octaves between the extreme parts by equal motion is also prohibited, because they are destructive of variety.

When the upper part and the base make several octaves in succession, and the intermediate parts are different, they offend both against *variety* and *unity*. We offend against variety by giving uselessly the same notes to the base and treble, and against unity, because two parts that are too far distant from each other, do not constitute a perfect and complete whole, but two distinct melodies, which are not suffici-

ently alike to form *unity*, nor sufficiently dissimilar to form *variety*. Every thing therefore is to be explained by these fundamental laws, and the art ceases to be subject to arbitrary or scattered laws, as unconnected as they are unfounded. Reason here comes to aid the ear, and the sensation of the one is never opposed to the judgment of the other. We have hitherto been subject in some degree to rules, as GALILEO was to the inquisition. He said to himself, when apparently abjuring the opinion that the earth moved round the sun, "*e pur si muove*," nevertheless it moves; and the ear remarked to the false rules, "nevertheless it is good."

From UNITY, VARIETY, and ATTRACTION, or *affinity*, proceed four secondary rules.

First. That the natural resolution of each of the notes of an antecedent chord should take place on one of the notes of the consequent with which they are in contact.

Second. That the note of the antecedent which is found between two notes of the consequent, goes by preference to that which is only distant a semitone, because it is more attracted by the latter than by that which is distant a tone; but if it is a tone from both, variety or unity decides, or leaves the choice free.

Third. Two parts having the same note in the antecedent, either in unison or in the octave; if this note touches upon but one in the consequent, then only one of the parts is resolved, the other goes to that note in the consequent which unity or variety requires. In a case where the note of the antecedent is found between two notes of the consequent, one of the parts is resolved by ascending, the other by descending; nevertheless, either of the two parts may abstain from resolving this note, and may pass to that note in the consequent which is pointed out by unity and variety.

Fourth. When a note is common to both chords of the cadence, the part which has the note has no movement to make; but if two different parts have this note, either in the unison or in the octave, then one of the parts remains stationary, and the other passes freely to that note of the consequent which unity and variety demand.

[TO BE CONTINUED.]

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FRENCH CRITICISM.

Translated from a late work by M. Castil-Blaze.

The authority which the critics of our diurnal press exercise over the arts, the general terms in which their remarks are usually couched, the frequent errors and contradictions they fall into, betraying the total ignorance of those employed to write upon music especially, and the gross illiberality lately indulged in some short-lived publications especially devoted to the art, had already turned our thoughts to this subject when M. Castil-Blaze's book fell into our hands. There appears to us so much in the extract we have translated which will apply to England as well as France, that we are not without hopes our readers will open their eyes upon the injustice too often done to our own artists, at the same time that they may learn better to appreciate the value of some of the earlier French works on science. Since the establishment of the Conservatory, the French musicians, it must be granted, have made vast strides. They have published treatises of the deepest erudition and the most valuable selection. Of such a character is M. Choron's treatise on the Principles of Composition, a work of prodigious extent and comprehensiveness. Nor is it in regard to the parts merely technical that they are improving the art. Many of their writers connect philosophy with science, and are endeavouring to combine an acquaintance with causes with the knowledge of effects. This aim so precisely accords with our own notion of what music requires from literature, that it affords us a double pleasure to be thus able to forward our own objects by the aid and authority of our lively and instructed neighbours.

TRANSLATION.

Is it necessary to be a musician in order to judge of music and to write upon this art?

When our journalists desire to give an account of works of science or of art, they have recourse to individuals, each instructed in his peculiar department. Literature has its different branches, and the

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writer who edits the poetical department, does not concern himself with translations, philosophy, history, or legislation. This is rightly ordered—by these means a subject is treated by persons who understand it thoroughly, and who combine elegance and purity of style with the powers of reasoning and of science. It is not necessary merely to amuse the reader, he must also be instructed. This provident solicitude ought at least to be extended to music—yet an art which forms the principal charm of three theatres royal, an art so generally cultivated, and which might give occasion to articles of such great interest, does not obtain the honour of a special consideration. If it be necessary to speak of the erection of a building, an architect will develope in all their details the reasons and results of the operation. If the subject be the success or fall of any musical novelty, the man of literature, after having carefully analysed a drama which most frequently is not worth the trouble, and remarked with the minutest attention upon the hazardous situations, the poverty of the style, the ill-adjusted verses, even down to the imperfect rhymes, finishes abruptly by a sweeping conclusion, and announces, according to the long-established formula, that the poet has been excellently seconded by the musician, or that the latter, notwithstanding all his efforts, could not support the defects of the piece. He also either adds that the music is good, excellent, enchanting, divine, or else that the amateurs found it mediocre, common-place, bad, detestable. If he devotes himself to a more profound examination, it is only to repeat old dicta concerning melody and harmony, to repeat what all the world knows, or to lose himself in a labyrinth, out of which he cannot escape without proving that he writes upon a subject of which he is perfectly ignorant, so much so indeed that even the terms are unknown to him.

Criticisms upon music are of three kinds: the first species is confined to the regular set sentence, of which we have given the form.

The second is more extended, and includes judicious observations, refined remarks, and argumentative critiques. But they have been dictated before-hand by an artist, or are the fruits of a conversation, by which the journalist has profited, and of which his memory retains the minutest details. It is not very malicious to remark, it not unfrequently happens that the inexpert editor gravely contradicts the notions of his benefactor, by uniting with it a few of his own.

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The last sort are made up of both the former, by a literary man employed to give an account of the theatrical performances, and these are often the most curious.

I forgive a journalist for praising a work of mediocrity: it would be indiscreet to enquire into his motives for so doing. Every one has his reasons, and as BASIL says, there are irresistible arguments for the practice. He must at least acquit himself with address, by passing lightly over the weak parts, preserving an absolute silence with respect to defects, and loudly extolling the beauties, the remarkable features, the passages that may fearlessly be exhibited in the highest point of view, and which the most sensitive critic cannot attack. But can a mere man of literature even distinguish good music from bad? He is directed by chance alone, and abandons himself to the rule of probabilities that frequently directs his choice to a moderate and even wretched piece, which he exalts with the most laughable complacency Can it be astonishing that he deceives himself so grossly upon things, when he does not even comprehend words, and that in his writings the terms *melody*, *harmony*, *melopœia*, *subject*, *vocal melody*, *accompaniment*, *recitative*, *&c. &c.* are employed in opposite senses, or one substituted for another, as if at pleasure, or in order to render his phrases unintelligible even to his most accomplished readers?

The following observations upon this subject were addressed to GLUCK by SUARD, at the period of the musical disputes, which agitated France during the contest between the Gluckists and Piccinists.

"Such mistakes, committed by a man not only of great sense but of a very correct and practised understanding, (M. DE LA HARPE,) prove, as it appears to me, that terms familiarly employed in common discourse, when they do not express sensible objects, are those most abused; that precision of language necessarily supposes precision of ideas; that in order correctly to apply those terms of art which appear the simplest, more exact knowledge is required than is generally imagined. In fact there is no art, the language of which does not demand study in order to be well understood. People often think they understand when they only guess, and generally they guess wrong. I shall again quote M. DE LA HARPE. He has given an account in his journal, of the 15th of this month, of the pictures in the Saloon, and he has spoken of them like a man of

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understanding, who only considered those branches of painting, of which unfortunately every one can judge; but he employs in this article a single term of art, and uses it unintelligibly—it is the word *reflection*. This is the phrase: '*you are tempted to follow the bark, which, with an insensible progression, cuts the motionless wave under the* REFLECTIONS *of a beautiful evening*.' A great painter (VERNET) was asked if he understood this sentence—'*No more than the author*' was the reply.

"I certainly have no more desire to make it a subject of reproach that M. DE LA HARPE was ignorant of what the reflected lights of a picture are, than I have to make it a matter of merit in those who do understand it. All I desire is, that literary men should mistrust a little that facility of speaking of every thing, which the talent of writing gives them, as well as that of applying vague or too general principles to arts they have not studied, or using analogies, the relations of which they have not even taken the pains to examine. Artists, who are more sensitive than themselves to criticism, because less accustomed to it, often complain of the unenlightened censures passed upon their productions, and those who can write, have sometimes, by bitter raillery, taken off the blunders committed by literary men when writing on the arts. M. DE LA HARPE has considered himself compelled in the quality of journalist, to give an account of your works, as forming an epoch in the history of the arts.—Granted; but it appears to me that he ought either only to speak of them as an historian, or to qualify himself to treat of them as a scientific critic. If M. D'ALEMBERT were now to publish, for the first time, his discoveries upon the precession of the equinoxes or upon the theory of fluids, M. DE LA HARPE as a journalist would do right to announce them; but I think his readers would dispense with his remarks. We are never obliged to judge of what we do not understand.*

"It will again be objected against me, that the arts being made for the public, the public is their natural judge—that fine productions of artists ought to please the ignorant as well as the connoisseur—that every one has a right to have an opinion and to speak. All this appears to me perfectly just; I will even add, that there are

* With respect to English journalists, the converse of this proposition is true: they *are* expected to judge of what they do *not* understand, for they are expected to judge of every thing.

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technical points about the arts, which a man of understanding, with his senses properly organized, and the habit of observing and comparing may be qualified to estimate, and above all, there are essential principles common to all the arts, concerning which a man of letters and fine taste is a better judge than artists themselves. But if he quits this circle, if not content with judging of effects, he endeavours to seek for causes in the resources and agents of art; if he proceeds even to indicate to the artist the route he ought to follow to obtain certain effects—if he pretends to appreciate style—to compare the different degrees of merit, &c. he will fall into continual errors, or, when he is not deceived, he will inevitably repeat only common places, as little instructive to the public as to artists. This has been the case with M. DE LA HARPE"—and with his numerous successors.

I now, Messieurs Journalists, wish to address to you a few very innocent questions, and if you are in condition to answer, and honourably to come out of certain trials, which I should not dare to propose to persons the least instructed in harmony, I shall begin to recover from my doubts upon your musical-literary talents.

1st. When you hear an opera performed at the theatre, how do you know whether the music belongs to the German, Italian, or French school, and whether it be composed by such or such a master? A fine question truly! has not the bill already informed us? If it be a new piece, the actor will give it out at the conclusion; if the musician desires to be anonymous, or if the tumult in the pit prevents our being a party to this confidence—we retire without enquiring farther; of what consequence is it to know the name of a composer who is just hissed? Of what consequence? You are not then aware that *Echo et Narcisse*, *Le Jeune Henri*, *Beniowsky*, *Ma Tante Aurore*,* failed, and were hissed on account of the words, and that the excellent music of GLUCK, MEHUL, and BOIELDIEU, nevertheless still exists? One finds out these things, there is always somebody to betray the secrets of the piece. Excellent! this is exactly what I wished to make you avow. So that if somebody had not told you, if the bill had not declared to you in large letters that the opera of *Joseph* is by MEHUL, and that *Les Maris Garcons* has been set by M. BERTON, you would still be ignorant of the fact? Yes, doubtless.

* French Operas.

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Truly, these are very enlightened critics. What should we say of a man who should declare himself a connoisseur in pictures, yet who cannot distinguish the heads of RUBENS from those of RAPHAEL, the subjects of POUSSIN from those of LEBRUN, the colouring of TITIAN from that of REMBRANDT, without the aid of a catalogue? Where is the scholar who does not feel the difference of style which exists between VIRGIL and PERSIUS, TACITUS and QUINTUS CURTIUS, CORNEILLE and DU BELLOY, PASCAL and MONTESQUIEU? So is it with musicians: each has his genius, his style, his peculiar manner, his phrases, periods, transitions, and favorite cadences. He displays a predilection for an instrument, a peculiar progression of the base, a certain rhythm, accompaniment, group of arpeggios, succession of harmonies, chord, or key.

In order to discover novel effects, to have a style, a character peculiar to himself—in short, to be original, the musician must necessarily avoid the path of his predecessors and rivals. All his care would be useless, if, though successful in pleasing, he does not make it obvious that it is he who pleases, and not another who has already been long known. Although celebrated masters have given a different character to each of their productions, they have nevertheless a family resemblance and relations imperceptible to the multitude. A superficial study, an examination adapted only to satisfy curiosity, cannot enable the musician to discover them; it is only by perpetually analysing scores, by classing these treasures of harmony in his memory, that he can compare their styles. He must embrace at once all the works of the author, and not compare them methodically page by page.

The prodigious memory of certain learned men has been often related. Can their individual efforts be compared to those of MOZART in noting the *Miserere* of ALLEGRI, which he had just heard for the first time in the Pope's chapel? MENESTRIER retained, it is true, the singular discourse addressed to him by the Queen of Sweden—but MENESTRIER had only one person to listen to, whilst the author of *Il Don Giovanni* gave ear to a hundred singers, who pronounced at the same time four, eight, ten, twelve, different discourses; this harmonic labyrinth, composed of so many parts woven into each other, and filled with the variety and artifices of counterpoint, impressed itself on his mind, to flow afterwards from his pen without losing any thing of its perfect order. If there no longer exist men,

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as powerfully organised as MOZART, music still possesses those who can quote masses, oratorios, operas, airs, duets, chorusses, symphonies, the subjects, progressions, accompaniments of which will give occasion to learned observations on the employment of such a chord, such an effect, rhythm, &c. and a hundred examples will instantly be pointed out as proofs. There are even musicians who are so well acquainted with particular scores as to be able to write them from memory. This erudition, the fruit of long practice, is not more astonishing than that of the scholar who recites at pleasure the poetry of HORACE, VIRGIL, ANACREON, TIBULLUS, and OVID, and points out the passages which the moderns have borrowed from them.

The pages given us every day by the journalist demand as wide a range of learning as a great work. Examine the writings of GEOFFROI—amongst some errors you will find excellent remarks upon theatrical literature. Look over his criticisms upon music, sterility reigns throughout. The charms of style are dazzling, and although the glittering articles upon music, furnished by MARMONTEL for the Encyclopedie, and those inserted by LA HARPE on this art in his Cours de Litterature, are miserable, yet both these authors are read with pleasure; in point of fact they say nothing, but they have the air of saying something.

Yet what a field does musical literature open! what flowers and fruits may be gathered in so fertile a country which no one has yet reaped! what may not be said upon subjects yet untouched! what a mine for the journalist to explore, if it were permitted to him to quit the circle which surrounds him, and to seize the pen of the ARNAUDS and SUARDS!

If literary men have not the knowledge necessary to criticism, if they are without musical feeling, on what do they found their judgment in the science? On public opinion. An opera which has been applauded is always excellent, and that cannot be good which has been hissed from the stage. In poetry, history, architecture, painting, antiquities, &c. the journalists govern public opinion; on the question of music, the public has its revenge, and decides the opinion of the journalist.

When erudition, experience, and more than all, a good memory, serve as guides and supports to the harmonist, nothing escapes him: he needs not to have recourse to the bill to know the composer: he

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pierces the veil of secrecy, gives to MOZART the duet falsely attributed to CIMAROSA, discovers plagiarism, reminiscences, negligences, defects: in the course of a rapid movement, applauds a trait of striking originality, a well-chosen chord, an elegant phrase; enjoys the music as an amateur, and judges it as an artist: his praise announces a complete triumph, and his criticisms do not offend; both are the determinations of judgment in the art. But of what weight can be the advice of a writer who praises and censures at a hazard, and who only yields to the necessity of speaking upon what he does not understand.

I have occasionally amused myself by mystifying such critics before a numerous circle, who have taken a lively interest in the conversation. These pretended connoisseurs are generally, and for the sake of being in the fashion, enthusiastic admirers of the Italians; it is a matter of conscience to deceive them, they fall so readily into the snare. MOZART or HUMMEL, if applied to the poetry of METASTASIO, were to them as PAISIELLO; *Vo solcando un mar crudele*, set either ill or well to an air of *Phrosine et Melidore*, has the suavity of CIMAROSA; nay even the songs of the nursery, the Noëls of the Provencals, the Gothic melodies of King René, attired à l' Italienne, would pass with these ultramontane virtuosos as Villanellas or Venetian Barcarolles. To complete the farce I never fail to sing fragments of PAER, PAVESI, and ROSSINI, with French words; and our refined connoisseurs shrug up their shoulders, and repeat all the old dicta concerning French music—"*Voila de vos arrets, Messieur les gens de gout.*"

I shall probably be reminded, that I have said there were diagnostic signs by which a practised musician will instantly recognize the composer of a piece, either during its performance or by looking at the score. I reply that it is very difficult to explain this subject in writing, without having a score before us, and that one ought at least to be at the piano to make such demonstrations. Nevertheless it is impossible not to remark, that CIMAROSA voluntarily returns to his subject by a diatonic ascending scale. That the first violin part is frequently doubled in the octave by the tenor, whilst the second violin fills up the harmony with arpeggios. That he has adopted a group of notes descending from the tonic to the fourth, and returning to the same point, as in the second duet in Il Matrimonio segreto upon the words "*non viene.*" Like all masters of

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his school, he places the sixth and fourth on the third or fourth bar of his airs. This chord, the harmony of which is full and agreeable to the ear, is no longer so frequently employed in the same manner by French and German composers.

Gluck is distinguished by great vigour of execution and colouring; his is an impetuous torrent that nothing arrests; carried away by the force of his genius, he does not regard the arrangement of the parts; no labour is perceptible, the violins cross each other continually; the second seize upon the province of the first, whilst the latter has the note of accompaniment. He obtains the effect—he attains his end—no matter how. His final ritornelles in the unison, several of which have the same construction, chords in arpeggio in contrary motion, and united by holding notes of the horns and hautbois, the frequent use of the diminished seventh—such are the principal characteristics of Gluck.

Piccini excelled in every thing which did not demand tragic touches. His melody is wide in its range, and graceful; his accompaniments, disposed in the Italian manner, are full and harmonious. The chorus of *the Sleep of Atys*, and that of *the Priests of Pluto*, in *Dido*, are of the greatest beauty, but their construction is the same; and it is impossible not to attribute them to the same master.

The diatonic descending scale, bearing the harmony upon each note, is often found in the bases of Mehul: he appears to have a predilection for the chords of the diminished seventh, and the ninth and fourth. His wind instruments are grouped with art; the first fifth of the bassoon pleases him singularly; the rhythm of his accompaniments is most frequently regulated in common time—four quavers in a bar, a crotchet and a rest, which the base fills to prepare the cadence on the strong part of the following bar. The horn, the clarinet, the bassoon, have a semibreve occasionally to complete the chord sustained by the violins, or to double the note of the tenor.

The compositions of M. Berton have features that are easily recognized. In his accompaniments the second violin proceeds in arpeggio, whilst the first executes in high notes diatonic or arpeggio passages: his base frequently reposes on the dominant, after proceeding in equal or chromatic degrees; he makes it descend from the fifth to the tonic, marking all the intermediate degrees.

Monsigny, Gretry, Dalayrac, are too easily recognized to render it necessary for us to point out their favourite passages.

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HAYDN, MOZART, NICOLO, CHERUBINI, CATEL, SPONTINI, BOIELDIEU, have also their characteristic traits, which would occupy too much space to detail here. SPONTINI is the only one who makes use of different contrary accents; the gruppetto is very familiar with him, whether written in large or small notes.

Every composer has a favourite key and a favourite mode. The first act of *La Caverne*, by LESUEUR, is all in a minor key.—HAYDN, the fertile HAYDN, has written none of his pieces in A minor; he had an insurmountable aversion to that key. All this is very imperfect, but the nature and limits of this essay will not permit us to go deeper. We believe however we have proved the existence of these diagnostic signs. If to these be added the relationship—the family resemblance—unconsciously communicated by the composer to all his works—those little nothings—those traits of sentiment—things which cannot be described, but which speak to the soul and direct the understanding, we may be persuaded that it is as easy to distinguish an air of MOZART or MEHUL from an air of PAISIELLO or GRETRY, a sonata of CLEMENTI from a sonata of STEIBELT, a quintett of MOZART from a quintett of BOCCHERINI, as to distinguish the pictures of the Venetian from those of the Flemish school, and the verses of VOLTAIRE from those of CORNEILLE.

The connoisseur will do more; after having heard an opera, he will determine whether the composer is skilled in the knowledge of instruments, and will point out to you that which he prefers, or cultivates with success. It will perhaps be asked—if the composition you hear be the first attempt of the musician, on what will your conjectures be founded? I reply—the debutant has had a master, and his first works will be necessarily founded on those of that master. And how if this master has written nothing for the stage? The pupil will select a model whose style he most prefers.

It is allowed that one may judge of a tragedy or comedy by examining it in the closet. If we can also judge of the work of an architect, painter, or sculptor, and even of the dancer, by means of certain forms—lines, circles, or ovals—hieroglyphics familiar to adepts, why should the same faculty be denied to musical composers? In a dispute relating to an opera of M. BELLONI, it was fearlessly asserted that it was impossible to judge of music by the eye, and the journalists repeated this absurdity. I am aware that we

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may meet with beauties in detail, which, after having charmed the eye by their exquisite regularity, will by some orchestral defect escape the subtlest ear, and that we may admire in their execution pieces of which the score is badly arranged. But these are exceptions which strengthen rather than weaken the rule; and it is not the less certain, that music which has been submitted to the ocular examination of competent judges and found deficient, cannot produce good effects.

The most heavy charge brought by a journalist against a composer is that of plagiarism. I would ask of these gentlemen if their musical knowledge or erudition is sufficient to lead them to distinguish between original ideas, the phrases of the imagination, which it is impossible to appropriate upon any pretext, and the ordinary passages of the school, the progressions of the seventh, fifth, or fourth, subjects obtained from various combinations of the three notes of the common chord, ready-made phrases which belong to all the world?

"The artist alone," says GRETRY, "understands the mechanism of his art; he sees at a glance how a composition has been begun, pursued, and finished; he knows what idea, already familiar, has produced another which the public considers as new."

Although a plagiarism be so covered as almost to preclude a discovery, its elements may nevertheless be detected; thus a subject may be found in an air that the composer has imitated unintentionally and from memory. Sometimes the plagiarism cannot be fixed upon the ideas, but only on their arrangement; upon the plan, the progression, the form of a piece that has been imitated. I will readily admit that the journalist may have the necessary tact and experience to make these distinctions: but will he have a mind sufficiently stored to detect on the instant, the subject from MOZART, HAYDN, JOMELLI, SARTI, &c. from that which is given as new? The charge of plagiarism falls of itself, if the source from which the new author has drawn be not cited. It seems to me, that a musical Aristarchus should be able to point out the defects of a composition; but with such critics as yourselves, gentlemen, ten fifths may occur in succession, and barbarism may be heaped on barbarism without fear of censure: and if by chance some discord occasions you to exclaim, "Ah! how shocking that is!" I would venture to wager that the chord is correct, whilst you will have regarded with the

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silence of approbation, passages that probably contain erroneous progressions you have not remarked. I may be deceived, but probability is in my favour. A diminished seventh, a second, a ninth, an augmented fifth, offend an unpractised ear. There are few real faults which make a disagreeable impression. As for the rest, let literary men descant at their leisure upon music and musicians; their decisions are not without appeal, and the opinions of artists, although more slow in their propagation, will always finally prevail.

God forbid that I should seek to deprive any man of the right to express his opinion of an opera, and to describe the emotions it has excited in him! *This music pleases me, that air enchants me, that melody inspires me with gaiety, that romance melts me almost to tears.* I shall not object to those who thus express themselves, whatever be the merits of the work; this would be to exercise a despotism as ridiculous as it is odious. Let every one peaceably follow the course of his enjoyments: have we not seen people eat with delight the most disgusting viands? There are depraved tastes of every kind. But in order to judge irrevocably upon a musical production, to cover it with laurels, or condemn it to the flames, it is necessary to unite a delicate organisation with the knowledge of many things of which journalists are ignorant. I pity the composer who is obliged to be satisfied with the eulogiums of literary men. What would be thought of a military man who, when extolled by physicians and lawyers, should draw a smile of pity from the best generals.

But it is an abominable licence, a monstrous scandal, and of which the French nation has given an example to learned Europe, that mere literary men, abusing their faculty of writing, should have usurped the domain of musical instruction, and erecting themselves into legislators, should have seated themselves in the chair of Rameau, Martini, Marpurg, for the profession of false doctrines, give lessons to the children of Euterpe, and extend to them an insidious assistance, in order to drag them into the same slough where they are themselves held down by ignorance. Diderot, D'Alembert, Rousseau, Condillac, Laborde, Roussier, Framery, Feytou, and ye whole Encyclopedic coalition, permit me to ask of you from whom you hold the mission of teaching that which you never knew? You explain Rameau; you should at least commence by understanding him. Content with the possession of the

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numerous works of this learned theorist, you turn them to all purposes. You have made your book with his books; this is what is called exploring the mine; but this mine contains, as well as others, some portion of gold, amongst vast masses of lead and clay; and as your science does not enable you to distinguish the ore from the soil, you take all as it comes, good and bad. Without consulting your strength your throw yourselves inconsiderately into the lists, supporting yourselves upon the assertion, that "Musicians can only explain, but they cannot write; they make the attempt, and one is soon tired of their scientific jargon. If by chance one of them takes up the pen, we envelope him in sophisms from which he cannot escape, and powerful sarcasm delivers him up to public ridicule; the multitude for whom we write are still more ignorant than ourselves upon this subject. Audacity frequently supplies the place of talent; the world is accustomed to believe what we say, and will cordially applaud us."

But is there nothing good in all that these authors have written on music? In the Encyclopedias, in Rousseau's alphabetical treatise known under the title of the Dictionary of Music, in Bemetzrieder, who took Diderot as a secretary, in the Essays of Laborde, the Memoirs of the Abbe Roussier, the Reflexions of the Abbe Dubos? There are those who would boldly reply no; I shall content myself with saying that there is but little, and in regard to the Encyclopedias and Rousseau, we can really allow merit to certain articles only, having connection with metaphysics and the history of the art; and this is natural; these parts diverge from the science of chords, and begin to enter into the province of the philosopher and historian. In general the didactic part is established on erroneous foundations, and the definitions are obscure and bungling.

By what fatality has the Encyclopedia, which it appears ought to have been the elementary book par excellence, been so badly constructed? Skilful editors were not wanting: Giroust, D'Haudimont, Cambini, Gossec, would have treated the musical department with learning and correctneas. Cherubini, Catel, Mehul, &c. &c. at a more recent period could have enriched the Encyclopedia with scientific articles, and would have left to Suard and to Ginguene the parts which have been allotted to them, and of which

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they have acquitted themselves tolerably well by pillaging all the authors who have written on the same subject.*

M. De Momigny, author of a great part of the second volume of the Dictionaire Encyclopedique, published a short time since, has written like a man instructed in the art, on which his predecessors have completely gone astray; but, like a physician who is not called in until the moment when the patient is lost by unskilful surgeons, M. De Momigny came too late; the evil was irreparable; he could not correct the two first volumes which have figured for thirty years on the shelves of our libraries. His articles, written according to the new system, of which he is the inventor, are directly opposed to the doctrines of the school of Italy, Germany, and France, and do not in the least agree with the preceding, to which they should have formed an exact supplement. The references are not even observed, and several words, such as *strette*, *propriété*, &c. announced in the first volume, are not to be found in the second. This Dictionary of music, while it contains much of excellence, is not the less the most ill directed, ill arranged work which has yet appeared upon the art; it is a labyrinth in which an unpractised student will not only wander, but will lose himself without hope of return; a monstrous mixture of good and bad principles, which cannot be read with advantage but by a master. In short, I may best compare it with a system of theology begun by a Jew, continued by a Turk, augmented by a Catholic, corrected by an Indian, revised by a Protestant, and finished and published by a theophilanthropist. Is it then a detestable work? Not entirely so, but three-fourths at least. How dare you attack so many famous authors? It is not I who speak. Who then? The book itself: read, and you will be convinced that Brossard did not know what he said; this is affirmed by J. J. Rousseau, doubtless too lightly: he ought to have had some consideration for the writer who served as his guide, by furnishing him with the greatest part of the materials found in his work. Feytou, Framery succeeded Rousseau; at every page they treat him as a bad theorist, a dotard, and merely give his articles for the sake of criticising them and pulling

* The article *Cantata* belongs entirely to Dr. Burney: Ginguene has nevertheless signed his name to it without acknowledging the source from which he derived it. His historical articles are often a copy of Laborde: he was accustomed to such borrowing; and his *Histoire de la Literature Italienne* is only a translation of Tiraboschi.

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them to pieces; they even go so far as to charge him with some show of justice, with not understanding Italian. GINGUENE ridicules SUARD and CAHUSAC; LEFEBVRE and FRAMERY agree that D'ALEMBERT was not able to distinguish between a major and a minor third. M. DE MOMIGNY comes afterwards, and instead of rescuing the author of Héloïse from the sarcasms levelled against him, he unites himself to his detractors, and annihilates them all with the strokes of his ferula.

For myself, who am not sufficiently learned to decide upon such an affair, I have the weakness to believe M. DE MOMIGNY to be right, and that his fellow labourers knew nothing of what they pretended to teach. I read his articles with interest, which fortunately for himself terminate the work and the cascade of satire; and I imagine that in writing them he has often said with the comedie Des Femmes,

"Fort bien, en sureté du moins je me retire,
Je ne laisse après moi personne pour medire."

The essays of LABORDE, in four volumes quarto, are only an indigested mass of incoherent parts collected here and there, compiled by different hands and with contradictory opinions; the compiler has accumulated indistinctly all that he could find. Why amuse us with the music of the Chinese, by transcribing, word for word, a long memoir from father AMYOT? What relation can exist between our harmonious concerts and their confused chants? I do not know whether the authors who have written on statuary have spoken of the baboons of China and the pagodas of Japan. There is a point where art ceases to be art. The principles of LABORDE are a new edition of RAMEAU, with its few beauties and its numerous errors. The editor not understanding composition had no choice, and for fear of making mistakes, he has, according to the example of many others, admitted every thing. Three volumes of this work being almost entirely devoted to biography, presents agreeable and instructive reading. This part is very good excepting a few inaccuracies, and why? Because it could be written without any knowledge of music. It is not necessary to have studied counterpoint or harmony, in order to tell us that MONTECLAIR was called MICHEL, that he was born at Chaumont in 1666, &c. It only requires a little patience to arrive at a thorough knowledge of such truths.

VOLTAIRE has said, and his disciple LA HARPE has repeated it, that "All artists read with advantage, the *Reflexions sur la poesie, la*

peinture et la musique, by the Abbe Dubos; nevertheless he did not understand music, he never could write a verse, and had not a picture."

But the Abbe Dubos, who is read with interest by painters and poets, does not speak of music as a science at all in his work; the third volume merely contains reflexions and conjectures upon the declamation of the ancients, melopeia, masks, mimes, theatres, &c. and all this could be done without understanding the gamut, or any knowledge of the science of music. Father Brumoy, the Abbe Barthelemy, were no better musicians than the Abbe Dubos, and they have said as much about it. It was sufficient that they understood Greek and Latin, and translated Aristotle, Aristoxenes, &c. &c. Those furnished the Abbe Dubos with the materials he has merely arranged.

More adroit than the others, and desirous of long enjoying his usurped reputation, the Abbe Roussier, an enthusiast of Rameau, adopted his errors, and heaped calculation upon calculation to demonstrate the excellence of a doctrine even more faulty than that of his model. By amalgamating algebra and harmony, Roussier put musicians to route by the forms $a + b :: c = d$. Calculators were stopped short by the first chord, and thus the enigma found no Œdipus. This had lasted long enough, when behold a professor of the Polytechnic school, skilled in the science of sounds, has divined the riddle of the sphinx, and explains himself as follows, in an excellent work, entitled *Principes de Composition des écoles d'Italie.*

"The system of Pythagoras has been followed by several learned men and philosophers, both ancient and modern, and as skilful musicians as himself. It has recently found an ardent propagator in the Abbe Roussier, a man as profoundly ignorant of physics and geometry as he is deficient in all experience in music, and all knowledge of which he constituted himself a judge. This writer does not deserve that I should do him the honour of naming him, if in the absence of good elementary books, his works written with all imaginable pedantry and impertinence, had not obtained a certain degree of success, attributable to some appearance of order and clearness."

The man of the world may talk nonsense with impunity when speaking of the arts; his observations create little sensation; they are taken for what they are worth; they leave no trace, no recollec-

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tion. But persons who can conceal their emptiness with the brilliant veil of science, or who take advantage of a former reputation justly acquired on one subject, to usurp a second on a matter that is absolutely unknown to them, these Tartuffes of science are the most dangerous, and it is important to unmask them. A great name precedes them—every word is an oracle, blind prejudice applauds, and the young student, burning with the desire of information, devours with avidity the deceitful illusion of an erroneous doctrine.

God forbid that I should confound the author of Emilius with those of whom I have just spoken! Although more informed, his knowledge of composition was very superficial, and consequently very insufficient. His truly musical organization has raised him above his rivals; his natural instinct united to a soul of fire, and a subtle understanding enabled him sometimes to divine secrets, which harmony conceals from those who have not been initiated in her mysteries. All that he has written on the philosophical part of the art, on its effects, its relations with poetry and painting, is sublime. Rousseau alone could have treated with equal beauty and truth the admirable articles in his dictionary, when leaving the explanation of the rules and combinations of harmony, he has surrendered himself to the direction of his genius, and spoken of the musical art as an eloquent and sensitive poet. In favour of so many beauties, let us forgive Rousseau his errors in music.

"Ses fautes sont du temps, ses vertus sont de lui."

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An Essay on the History and Theory of Music; and on the qualities, capabilities, and management of the Human Voice; by J. Nathan, Author of the Hebrew Melodies, &c. London. Whittaker.

The connection of literature with music affords, as we esteem the matter, a sound and extended foundation, on which the exaltation of the science and of the character of its professors may be erected. This notion indeed it was that gave birth to our own publication, and its effects have not disappointed our hopes. When therefore we see any indication of the acknowledgment of the principle, it falls in with our pre-conceived opinions, and flatters those hopes and expectations of the rising estimation of the art, which lead us to anticipate results the most favourable to its interests. It was then with no slight pleasure we received Mr. Nathan's book (a very handsome quarto) and observed, on glancing over its contents, that they promised the union we so ardently desire to promote. Literature has done less for music in England than in any other country of Europe. Italy and France, and Germany more especially, are rich in treatises, not upon the science and upon the technical parts alone, but upon the philosophy of the art generally. We trust however the seeds are sown in England, and that some of those most interested for music, are convinced of the utility, and turned towards the production of works of such a nature.

Mr. Nathan's book is written in chapters. The first is the History of Music. It is however but a desultory combination of anecdotes and remarks, put together without much method, and as it appears to us to little useful purpose. The second is "on the Abuse of Music." Mr. Nathan takes up the popular notion that the music of the antients greatly transcended that of the moderns, at least in its effects upon the human passions. We exceedingly doubt the fact—we indeed altogether disbelieve that music had ever the universal influence upon happiness it enjoys at present—and we bring in proof of our creed the known superiority of our instruments, the extended practice of the art in all departments, amongst all conditions, and in all situations. If in the less improved temper of men's minds—if in an age when music formed a part of the religion and of the highest institutions of a State, great effects upon

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individuals were produced, and these probably handed down to us in an exaggerated form, if we say single instances of striking effects can be quoted—they nevertheless bear no proportion to the agency of music at present. Is it at all credible that antient art had any thing comparable to the opera of *Il Don Giovanni*, or *Le nozze di Figaro*, as performed at the King's Theatre in the Haymarket, or a Concert of the Philharmonic Society, so far as music is concerned? If then this be not disputed—and we think it cannot from the accounts that have come down to us—the effects were deducible more from the temperament of the auditors than the character of the performance, and modern art enjoys an unquestionable supremacy.

In considering modern attainment and modern execution and their direction, too little attention is paid to the laws which govern the natural and necessary progression of things, and which laws apply to music as to every thing else. There is always a departure from simplicity to complication; and as fresh minds are turned to a subject, fresh parts are appended, new discoveries and new applications are made, (nay they arise with the augmented arrangements of society itself,) as these parts are multiplied and subdivided. But for this law there would obviously be no progression. It does not therefore seem to us quite fair to treat the variety which necessarily appertains to this progression as a decline in the purposes of art, because those purposes are diversified and extended. Philosophically speaking, happiness is the universal end, and unless it can be shewn that happiness is not produced in an equal degree by this diversity, it may be contended with a great shew of justice, that the changes we witness are not the declension, but the adaptation of art to existing occasions. We are all prone to look back with regret to times past as to the age of greater men and grander exploits, but recurring to the capital provision—to the quantum of human happiness—there may be strong reasons for doubting the wisdom of a decision which places the supreme virtue and wisdom in those qualities for which the antient world were so much distinguished. In music we think it should never be forgotten that to move the lofty affections was the aim of the early masters, and it is a question yet to be solved, whether they have not exhausted all the forms of art as so applied. If then we observe a due admixture of these compositions in the public performances of our own time, with others not less agreeable, though devoted to sentiments and sensations less exalted,

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but not less innocent or agreeable, we appear only to obey the law which nature herself has laid down, in the growth and maturity of all created things.

From slightly touching this part of the question, Mr. Nathan branches out into the abuses which are to be found in the persons and in the manner of those who propagate and teach the art. Here also we must obtrude an opinion, differing perhaps from those commonly received, and which may mitigate the severity of judgment. It is a just and proper attempt to separate the learned from the ignorant, the good from the bad. But because there are in the immense call for both performers and singers, many who disgrace the profession by their inferiority, it is not at all a legitimate inference that art is sunk. Here also there is a manifest adaptation. Talent of the highest, or even of a high order, is neither applicable to nor desired by all conditions. There is no wider variation from the standard in music than in other arts and other concerns; the supply is equally levelled to the demand. There are abundant means for any one who desires knowledge to obtain it, and to ascertain the purest sources. Any species of imposition successfully practised, implies a want of capacity or caution in those who are its victims, and as to the abuses Mr. Nathan quotes, though true in themselves, they are exceptions not rules. There is however one point (concerning compositions to words) in which we entirely agree with our author. One of the grand causes of declension is to be traced to the selection of inferior poetry. We shall quote his words—

"Music is designed for nobler purposes than merely to please the ear; she is intended to speak to the judgment. But unaided by good poetry, her spell is partly broken, and the bright wreath of her fame droops and withers. Pure composition unites music and poetry in indissoluble bonds; and so intimate is their connexion, so equal their value, so indispensable the strictness of their union, that the rules of sense and propriety render them the echo of each other: but, should we feel disposed to shew a preference to either, it would be on the side of poetry, to which, in the strictness of justice, the true object of composition should render music, in some degree, subservient. It is to a departure from this legitimate purpose of composition that music is indebted, at present, for the decline of her influence over the passions."

We also agree with Mr. Nathan altogether in his desire that the singer and teacher should possess various knowledge and a philosophical temper. Too much consideration has been given in professional education to studies merely technical, or rather too little to

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attainments more general in their nature. These are the deficiencies which we look to the assistance of literature to supply.

In treating of the stage, what it requires from a singer, and the causes of frequent failure, Mr. Nathan has perhaps only collected and repeated common objections, but they cannot be too often enforced. When he passes to the music of the church, his views are confined. He says,

"The great deficiency and extreme dulness of our church music is much to be lamented; for, instead of filling us with sentiments of devotion, it fatigues the ear by its want of variety, and certainly does not tend to create those sensations which sacred music, by its noble and pathetic strains should inspire. I question whether any thing can so powerfully put harmony to flight as the psalms in a country church. The nasal twang of the clerk, unaided by any instrument, the discordant voices of the whole group of singers, and the monotonous airs to which the words are adapted, instead of promoting devotional inspiration, torture the ears of those who are so unfortunate as to possess an iota of taste, and deter them from voluntarily committing so great an outrage on their musical organs in future. It is in religious ceremonies, if well performed, that music appears in her grandest and most commanding character. She assists in imparting those feelings of pure religion which form so acceptable an offering to the Deity; and her melting harmony penetrates the heart, and bends the haughty spirit to contrition. This was the effect formerly produced by her powers; and, even to this day, in the Romish church, the beauty and solemnity of the music produce wonderful effect on the mind, and contribute towards the enthusiastic feelings of the devotee. Throughout Europe the greatest masters of their day have proudly contributed their talents by composing *Stabat Maters*, *Misereres*, and *Motets*, for the Catholic churches, and the heads of the musical department have shewn their judgment in adhering to the most effective pieces. But this has not been the case in the Protestant church, where the exquisite psalms of David, which admit of such fine scope for the imagination of the composer, are as badly arranged as they are ill sung. Some psalms and anthems, which are rarely, if ever, performed, are deserving of the highest commendation; but take the aggregate, and they are far, very far, below mediocrity. The evangelical Dissenters from Protestantism fall into an opposite extreme, for their hymns are any thing but dull, and often breathe too much of amatory feeling for so holy a place."

We may refer to former articles for adequate reasons why unisonous psalmody is the best for congregational devotion. When Mr. Nathan refers to a country congregation, he should also consider the persons who compose it, their numbers, and their means of advancement. These duly estimated will shew the exces-

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sive difficulty of improving, in a very high degree, the general performance of this part of the service. Upon this head, however, we need only refer to our former volumes.

The third chapter is upon *tone*. Mr. Nathan throws no new light upon this very curious and important ingredient of music. He has however introduced some facts respecting the Hebrew chanting and the melodies of the Jewish nation, which may be thought curious by those who are unacquainted with their customs.

"Greece and Rome," says Mr. N. "claim recitative exclusively as their own; and, according to Cicero, Quintilian, Plutarch, and Boëthius, it was not only adopted by their actors, but orators also, who, as well as the musician, had a notation by which the inflexions of the voice were ascertained. But recitative may be traced many centuries before its having been heard of in Greece, for it was known, and in general use, in the earliest patriarchal times of the Jews; it was then, and still is, materially connected with their religious ceremonies. Every word of prayer offered to the Deity, whether in their private or public devotion, is given in a kind of chant, which, although it may not come under the exact character of legitimate recitative, still bears the sound of song. So essential do they consider melody of voice towards rendering their prayers acceptable to God, and for increasing the force and energy of language, that when a lad be taken to learn gemarrah, the first question of the rabbi to the parent is, 'has the boy a good tune?' and he considers that the greatest compliment is paid to the pupil when it is said לומד בנינון 'he reads with proper tone.'

"The Hebrews chant with peculiar pathos and effect, (in style of recitative) the whole of the Bible, after the manner it was delivered to them from the mouth of Moses, as it is supposed he received it from Mount Sinai."

"And when the voice of the trumpet sounded long, and waxed louder and louder, Moses spake.—Exodus, chap. xix. v. 19.

"Rabbi Schelemoth Jarchi, an eminent and learned writer on the Bible, who, according to the Hebrew licence of taking the initials of succeeding words, and joining them together, is commonly called Rashi, further explains, in illustration, that when Moses received the law on Mount Sinai, it was given to him not only with the sound of trumpets, but likewise with song also. The Jews have in consequence been prohibited from repeating the Bible in any other manner than as it was recited or chanted to them by Moses; the tune of which is supposed to have been handed down faithfully from father to son, until about the fifth century, when Rabbi Aaron Ben Aser invented characters to represent the accent, and true tone, that were given to each word, by which means the original recitative or chant has been preserved to this day.

"These singular characters, or (more properly) abbreviatures, consisting of about twenty-seven in number, contain in each of them, or rather they each express, as much as three, four, five, or more, of

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our modern notes, forming long or short pauses, more or less complete, expressive of different sentiments, in some measure representing our present style of ornaments. These abbreviatures of notes are judiciously placed under each word in the Bible; and that the *reader* should not fail in the true expression, they are even placed, with great caution, under the very letter that must be accented in the word; so that every man or child in every country must chant with one pathos—with one expression.

"These abbreviatures bear such seeming intellectual varieties of sound, that every word throughout the Bible, whether majestic, sublime awful, appealing, affecting, reproaching, or applauding, has each its proper expressive sound, regulated by these characters.

"Since the captivity of the Jews in Babylon, and the destruction of their temple, 606 B. C. the use of musical instruments being forbidden them, they have, with increased tenacity, preserved their ancient melodies, and bequeathed them by memory from one generatiod to another, with the same jealous care that a miser would his most valued treasure, and as the most melancholy relics left to remind them of their 'kingdom past away.'

"One of the most affecting of these melodies excites a deeper interest than the rest, from being sung in the chamber of the dying; the expiring man, as long as the tide of life permits, joins with those around him, and when the fragile weakness of mortality prevents him, they still continue singing until the soul has departed; for they believe music to be so incorporated with the ethereal essence, that it assists the disembodied spirit to soar into the presence of the *Most High*, and join the angels in their hallelujahs."

Chap. IV. "*Of the human voice and its attributes*," appears to us to contain some very valuable matter. But with respect to the classification of voices Mr. Nathan differs from most, if not all, who have written upon the subject, and it would be difficult for him, we suspect, to support the order he has laid down. He thus characterizes the species:—

"The qualities of the human voice are commonly distinguished under three heads, according to the natural organs which appear most particularly concerned in its modulation and tones:—1st, where the sound appears to issue almost entirely from the lungs, it is distinguished as a *chest voice;* 2dly, where the throat appears the chief organ connected with the production of sound, it is called a *throat voice;* and 3dly, where the process of breathing seems more than usually connected with the nostrils, and the sound is accordingly modulated by their influence, it is termed a *head voice*. There is a fourth kind of voice, which is but little appreciated, consequently rarely cultivated; and since I cannot trace any sponsors, either Italian, German, or English, who have given a name to this peculiar style of tone, I shall call it the *feigned*. I am aware that the *falsetto* is considered a feigned voice; and certainly that voice must be feigned which is produced by artificial constraint, and that does not

consequently seem to come forth naturally from the chest; but the quality of sound that I allude to is not that which is produced in the throat, and already distinguished under the name of *falsetto;* nor is it the *voce di testa.* It is a species of ventriloquism, a soft and distant sound produced apparently in the chest, and chiefly in the back of the throat and head—an inward and suppressed quality of tone, that conveys the illusion of being heard at a distance. It is as a sweet and soft melodious sound, wafted from afar, like unto the magic spell of an echo.

"Mr. Braham is the only public singer I ever heard, who has availed himself of the proper advantages which the feigned voice affords. Those who have listened to his singing of the Echo song from *Narensky*, must recollect the enchantingly-pleasing effect which he gave to the farewell supposed to come from his father."

Masters have generally regarded the chest voice and the head voice as the only generic distinction, and those tones which are affected in their passage by the action of the throat, merely as corrupted sounds, in the same manner as those which are polluted by the agency of the mouth, lips, or teeth. For this arrangement there is one decisive reason; the generic distinctions have regard to the site from whence the sound first proceeds, not to the organs which affect it in its passage. Thence it is that, philosophically speaking, the head and the chest are the regions which give the proper name to the two kinds of voice distinguished by their organic formation. With respect to the fourth kind, which Mr. Nathan has imagined, we conceive he is equally in error; for, in truth, his "*feigned*" voice is only a softening of the tone. In the instance he quotes, Mr. Braham produced the echo only by his singing very loud and very soft, and the contrast produced the deceptive supposition of the latter sound proceeding from a distance. The art of ventriloquism has been allowed to be a modification of the falsette or head voice, and the only difficulty is the power of articulation without the visible motion of the organs usually employed in speech. The celebrated ventriloquist, Mons. Alexandre, admits that there is no such thing as ventriloquism, and in the various testimonies given to his ability by different persons of rank and estimation in science, during his travels on the Continent, he is generally styled "Professor of Vocal Illusion," a far more philosophical mode of expression.—And it is a reproach to this nation, that M. Alexandre is actually advised to adopt the deceptious name of ventriloquist, upon the assurances he every where receives, that though crowds will flock to hear a ventriloquist, but few would attend a professor of vocal illusion.

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Mr. Nathan treats more fully on the art of managing the breath in singing than writers on vocal art in general, and a most important part it is. Singers commonly inspire and expire "the vocal air" as the *Bourgeois Gentilhomme* spoke prose—without knowing it, although every thing depends upon the judicious performance of this function. Mr. Nathan directs that—

"The singer should first make an inspiration, as if to sigh, taking care to keep the breath so much under command, that one note may be continued at pleasure; gradually increasing or diminishing the sound without labour. The chest being thus inflated, it should be an object to sound the note as softly as possible, before any of the breath expires, gradually increasing the sound to the fullest extent of the voice, and diminishing it in the same ratio, until it is scarcely perceptible to the ear.

"The more to impress this idea, it would be well to bear in mind the gradual manner in which the sense of hearing is affected by a band of fine music at a distance. The sound is at first indistinct but sweet; slowly advancing, it is by degrees more powerful, until it rises full on the ear; and reaching us closely, its effect becomes brilliant. Having swept by us, the brilliancy diminishes; then gradually dying away, its softer tones only are heard; and finally, the remembrance of its sweetness is all that is left. We then wish for its renewal with as much eagerness as we desired its approach when the earliest tones only were heard."

This is really a very beautiful illustration, though it must of course be taken with considerable allowance as to equality, for if this rule were literally followed, expression would be obliterated by the sweeping *Æolian* effect of an exaggerated *mezza di voce*. Mara is said to have inculcated the practice of equal tones, (in contradistinction to the customary method of beginning soft, swelling, and diminishing) with a view to the equality which must always constitute the ground-work of vocal excellence, and to the command of any given quantity at pleasure. This she considered could be attained by continuing, during long notes, the exact quantity used at commencing. It would be more useful, probably, to practice in both ways. Concerning *intonation*, Mr. Nathan is very sparing and common-place. He refers the student wholly to the guidance of his ear, to the rejection of all other standards, yet insists strongly upon the formation, the "educating" of that organ. This part of the subject has been fully treated in our second volume, and thither we refer the reader.* Indeed it would seem, were it not that Mr. N.

* Vol. 4, page 293.

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has contented himself with the superficial parts, that he must have unconsciously adopted the notions of that essay, since his ideas flow nearly, if not exactly in the same train.

The remarks "*On the formation or building of the voice*," as MR. NATHAN quaintly terms it, begin by an observation we never remember to have seen before—namely, that "the common pitch of tone in which we converse lies within a very few notes of the deepest or gravest sound in our compass." MR. NATHAN makes it in order to deduce, that nature dictates the cultivation of the lower tones first. A better reason probably is, that it is most easy to fix and confirm those notes which are the easiest of attainment. He recommends the practice of four middle notes first, and then the completion of the octave. Nothing we think can be more judicious than to conduct the first practice of instruction so slowly as to be perfectly *sure*. The million of singers are ruined at the outset, and few ever overcome errors that have their root in the early mode of forming the voice. We fully coincide with our author in the following opinions:—

"There is an erroneous belief that children should not begin to have their voices cultivated at an early age; to this I will not subscribe, for in my opinion they cannot commence too soon. But if injudicious teachers, by imprudent exertion, strain youthful voices, then indeed their tones become harsh and discordant, like those of a wind instrument that is overblown; under such tuition it would be best that children should not begin either early or late."

There seems to be an air of truth about the following sentences, which are of so much importance in the science of teaching, that it is to be wished some experiments could be made to verify MR. NANHAN'S theory. We never yet heard of any one attempting to teach a boy during the period of the transition of his voice from its puerile to its adult tone. We do indeed recollect two instances of street singers, with very fine voices, continuing their vocation during the time, but they sung in two distinct voices—the low voice and the falsette, separated so widely by quality as to resemble Matthews's Mr. Double-lungs. MR. NATHAN'S method, *if he can overcome the roughness and uncertainty* which generally attend the treating of the voice, promises an amelioration, but the proof can only be made by repeated experiments.

"A good old master has (no doubt to prevent injurious practice) recommended that boys should not sing at all from the time when their voices break until their tones are fixed. The change that takes place with the constitution in male voices, is very different from that of the

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female. The latter only loses a particular thinness of sound common to very youthful voices, and gains in its place a full rich body of tone, which, from ill management, is often turned into harshness before noticed. But the male entirely loses his upper notes, and gains a deeper compass of an octave or more below. It is then when the master's ability should be exerted by transposing his pupils songs and exercises, so that his voice shall be, by degrees, lowered in pitch, as the acute tones fall off. It is his duty to be on the watch for every change; and as the upper notes get defective in the smallest degree, (cracked or uncertain) their compass should be lowered by half a tone at a time, until the voice becomes fixed as a counter-tenor, tenor, baritono, or base. By such means boys would never entirely lose their vocal powers, nor should we have to lament the great scarcity of male singers."

In his section concerning "*the swelling and dying of the voice*," there is an application of a common expedient, which however Mr. N. has much enlarged, which deserves to be ranked among the most useful discoveries, if we may so call it, of modern art. This is how to demonstrate visually by variations of the common signs for crescendo and diminuendo, with some new modifications, the precise mode of singing any given passage. In a subsequent page, HANDEL's song, "*Holy Holy Lord*" is printed, with the directions placed over nearly all the notes of the song, and a more perfect direction and illustration cannot, we venture to presume, be given vivâ voce, as to quantity, and therefore in some sort quality of sound. By this expedient Mr. N. has gone far to remove one of the greatest impediments hitherto experienced in conveying precise notions of expression, and he has done more than any one in forming a philosophical language, as it were, in which such ideas may be imparted. This is by far the cleverest part of the book.

The directions as to the mouth are sensible, and particularly as MR. NATHAN adheres to moderation. All extravagancies are, he says, absurd. The same remark applies to his section on articulation, and though not more relevant in this than in any other place, he here delivers one of the most important rules that can be laid down, namely, that "a singer should forget every thing but what he is doing." Upon this apparently common place sentence much more depends than meets the first glance. It implies the absence of affectation, and indeed of any thing but true modesty and sensibility. To be content to do as well as we can, and at the same time to lend all our powers to do all we can, constitutes nearly the whole art of employing talent to its utmost advantage.

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Concerning emphasis and accent, MR. NATHAN is in general right. But his objections to the strength directed to be used upon the stage, we conceive are superfluous, because he addresses his reproof to the abuse, not to the use of a principle which probably is intended to go no further than to suggest that more force is required for effect in large than in small buildings. A celebrated French writer says—"Les masses de son qui s'élèvent de l'orchestre s'épurent en parcourant l'espace; et tout ce qui pourrait s'y rencontrer de dur ou d'incoherent est adouci ou lié avant d'arriver à l'oreille"—a self-evident truth. Mr. N.'s observation is however just:—

"There is great vulgarity in making emphasis too strong; when any particular point is intended, it should be done by the swelling and dying of the voice, either sudden or protracted, as the subject may require, and with that peculiar archness of style and manner which must ever fascinate the listener. This is one of the principal criterions by which a singer of taste and judgment may be appreciated."

And again with equal justice, "This boisterous introduction of mock expression destroys the beauty of the most elegant music, and produces the same effect on the ear as coarse conversation issuing from the lips of those from whom every refinement of polished language was expected: but many erroneously imagine this subversion of taste the acme of perfection, while, in fact, they are burlesquing, by their violence, the very passages which they would wish to render impressive."

Under the head of execution MR. NATHAN includes the art of ornamenting, and here he has been so completely surpassed by a treatise lately published, that there is no room for comparison.

The Chapter "*On expression*" is coarse and unphilosophical. Expression is a general term, comprehending all the attributes of vocal art, and cannot therefore be considered but as a compound. But our limits warn us, we must hasten to the technical parts of the book, the solfeggi, and indeed we may pass over the intermediate essays without missing any thing of particular importance or novelty. Mr. N. commences his examples by an ascending and descending scale conjoined, in all the clefs, and in thirteen major and thirteen minor keys. This we consider to be superfluous, because if we understood MR. NATHAN, he himself is at no small pains to circulate the truth, that one scale or key is or ought to be a model for all the rest. The example and explanation of one such scale is therefore all sufficient. The exercises are elaborate and well contrived; they convey the rudiments of every possible combination of time, intervals, and division. The student

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who will sedulously practice them, will never be embarrassed by any passage he may meet.

Chapter XI. might perhaps have been omitted without much detriment, because it is strongly to be suspected that the anecdotes related are merely curious exceptions, if indeed music had the influence ascribed to its effects.

But there is a still stronger reason why we wish Mr. Nathan had suppressed this chapter. In a note we find the following passage—

"That constantly hearing the finest music is not always a sufficient stimulant to bravery, has been exemplified by the conduct of a *certain professor*, who has crept into notice, no one knows how; and keeps there, no one knows why. It must be acknowledged that he plays with precision, for it cannot be said but he performs to a note what is written; but so would a school-boy or an automaton. It is said that this professor of music, or music professor, received a challenge while performing at a concert; the power of sweet sounds could not counteract the discord, which fear struck on the trembling strings of the musician's heart; to fight was impossible, the Lyre of Orpheus would have played in vain, had its master tried to raise a spark of courage where it never found a dwelling. The knight turned pale, protested that he could not fight, and rather than risk his precious life, consented to make an humble apology. We must own that this knight, who occasionally flourishes a white roll over the heads of celebrated performers, with a most authoritative air of *timely* consequence, did not evince the chivalric spirit of a *knight* errant; but his noble honours bloomed so freshly on his brow, that the buds of his valour kept pace with their tender progress; and, no doubt should a second trial be made, they would be found to have arrived at a sturdier growth."

This note alludes to Sir George Smart too obviously to be mistaken, and we quote it only to give it the refutation and the reprobation it so richly merits. Sir George, we will venture to tell Mr. Nathan, in the fullest confidence that our assertion will be borne out by the great bulk of his brethren, has risen to estimation by general acquaintance with the details of business, by gentlemanly manners, by skill in his profession, and by honour and integrity in its exercise; and we may add too, of our own knowledge, by a liberality which is not less generous in him than beneficial to those towards whom it is extended. With respect to the particular anecdote of the quarrel in which Sir George was involved by the heat of a youthful antagonist, we also know that no man could manifest more calmness nor more determination, than the man whom Mr. Nathan thus slanders. The gentleman into whose hands Sir George surrendered his honour has, in conjunction with the other second, publicly testified that the

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quarrel was most honorably taken up, and as a further confirmation of what we state, SIR GEORGE presided at a dinner of the Philharmonic Society the day before, and while in full expectation of the meeting, with a degree of spirit that showed how perfectly he was the master of his own temper; no man could indeed give stronger proofs of equanimity. We regret to see MR. NATHAN's book thus polluted, and he will always find as now, that no writer will gain any thing by making himself the instrument of low and dirty detraction.

Taken as a whole then, MR. NATHAN's work contains matter that is useful, mixed up with many sensible remarks. The work however wants method and curtailment, for with all our disposition to encourage every endeavour to unite literature with music, we cannot conceal, even from ourselves, that there is a great proportion of common-place, and a general lack of discrimination and order in the choice and arrangement of the materials. Thus we have page after page of notes (sometimes of notes upon notes) and quotation, in no very good taste. Three successive pages and a half are devoted to scraps of poetry, to shew what? The beauty of "the swellings and dyings of the voice." Most of them are threadbare, and some of them nothing to the purpose. We have thus given the reader the means of judging of the merits of the work, which is creditable to MR. NATHAN's industry, but his publication would have been in every sense more valuable, both to himself and his readers, had he applied the knife to it, and stripped it of the load that now encumbers the matter, while it unnecessarily enhances the price, and gives it something of the air of a *made-up* book.

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Rondo Villageois, pour le Piano Forte, par Frederic Kalkbrenner. Op. 67. London. Clementi and Co.

Gage d'Amitié, Grand Rondo pour le Piano Forte avec Orchestre, (ad libitum), par Fred. Kalkbrenner. Œuvre 66. London. Chappell and Co. Clementi and Co.

These two Compositions, although bearing internal evidence of the same hand and head, are of a very various character: they are different species of the same genus; the first being light, elegant, and brilliant—the second having all the genius, contrivance, and powerful execution, that attend on natural endowment and masterly acquirement, both in theory and practice.

The Rondo Villageois is in the key of C major and in $\frac{6}{8}$ time.—The subject occupies 18 bars, and is both original and interesting. a smooth and elegant effect is produced by the chromatic notes, and the alterations it undergoes in the repetitions are very graceful: the ascending passages too, on the 1st and 2d staves of the third page, are introduced with great elegance. The imitations between the hands, in the fourth page, are conducted in ascending chromatic passages, and lead to a second strain or passetto of very expressive melody. The modulation in the 5th stave of the 5th page is rich, and leads to similar ascending passages as above mentioned. It is needless to go through any further analysis of the piece; the passages we have already pointed out will serve to shew its prevailing character. We do not recollect to have seen, in a composition of this rank, so much variety of effect formed upon such unity of design. The structure is complete, and corresponds in all its parts; one passage grows as it were out of another; there are no rough edges—all is smooth and polished. It is capable of great light and shade, if we may borrow the term—the word expression would here convey more than we intend, for the character of the piece demands finished and correct rather than powerful or affecting execution.

The Grand Rondo is dedicated to Mr. Moscheles as a *Gage d'Amitié*. Its title therefore promises every exertion on the part of Mr. Kalkbrenner, the worth of the composition being one test of the strength of his friendship. The great talents of Mr. Moscheles

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would also naturally impress Mr. Kalkbrenner with a desire to make Mr. M. an offering worthy both of himself and them. When we say that he has succeeded, we perhaps express every thing, but we shall endeavour to give our readers some faint notion of the way in which Mr. K has performed his task. The composition contains most if not all the difficulties which modern artists have invented and overcome, and these difficulties are rendered still greater by the originality and complication of their combinations. We need only name pages 11, 12, 13, 14, as a few instances among many. The Introduction is full of beautiful expression, particularly the passage beginning on the 5th bar of the 3d stave, page 2, and likewise the excessive elegance of the ornaments appended to it when repeated on the 3d page. The piece is perhaps too long, except when aided by instrumental effects, and the powerful execution which it is designed to commemorate. But when we consider how much the mind and imagination are concerned in all works of art, both in their design and execution, we may fairly say without detracting from the merits of other masters, that none but the genius which dictated this composition can render it *perfect* justice in its performance.

Vocal Anthology, or the Flowers of Song, being a Selection of the most beautiful and esteemed Vocal Music of all Europe, with English Words; also an Appendix, consisting of original Vocal Compositions, and a Catalogue Raisonée of the Contents. London. Gale. Nos. 1, 2, 3, and 4.

The plan of this work is partly literary, partly critical, and partly musical. Thus it is calculated not only to be the conservator of classical productions, and of some too that might otherwise be little known or altogether lost in the deluge that now rushes forth from the press, but it aims at conveying also useful information connected with the selected compositions, exciting enquiry, and aiding scientific acquirement. That such a design must possess great capability is self-evident—we think it indeed very happily conceived—

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but like every thing else, its title to regard must depend upon the degree of ability with which it is executed. To this point therefore we proceed.

The book is very handsomely printed, and upon good paper; the music plates are clearly and beautifully engraved. Each Number contains eight pages of letter-press and about twenty-eight of music.

The advertisement opens with the proposition that "good vocal music, in every style, both ancient and modern, is more justly appreciated in England than in any other country of Europe." This admission of the extensive range of our cultivated tastes is attributed to the excursive and free spirit with which English travellers penetrate through all ranks in their foreign wanderings—and to the participation in their acquisitions they afford at their return, together with the influence of the Italian opera. Thus an acquaintance with exotic compositions is generally circulated. From this the author takes occasion to complain of the impediments opposed to English talent in the engagement of Mr. Bishop as the composer to Covent Garden. This is a charge we have heard in many quarters, but we entertain doubts as to the extent of its operation, and also of the justice of imputing to managers, or to the composer himself, any thing of the spirit of monopoly by this course of proceeding. The office of composer to such an establishment implies a necessity which appears to us to be absolutely inherent in its arrangements—namely, the power at all times of commanding the talent of an individual of sufficient capacity, to produce, within very short periods, the various compositions (overture, song, and ballet,) which circumstances may require. A piece is presented by its author to managers. They think sufficiently well of its dramatic merits to accept it for the stage. It becomes their care to have it set, and to this end they must be able to call into immediate action a composer's genius. It is essential to the interests of the theatre that they should have a confidence in the talent of the individual they employ, and this confidence can only be the result of experiment and success. The very trial to a certain degree confers the strength which ensures the object. Until therefore a composer's fertility is exhausted, the same individual is more likely to be available than any new candidate for musical honours. So much for the regular composer as a part of such an establishment. If however the English custom was, that a composer

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procured a poem for himself, and having produced an opera complete, offered it to managers—if in such case we say a good piece should be rejected simply on the ground that there is a person regularly engaged to write for the house, the interests of the art and of the public might both suffer. But we have never heard that such an experiment has been tried. Were a really good opera, with really excellent music, presented to Messrs. Kemble and Co. they must know very little of their interests, were they to refuse it simply on the ground that Mr. Bishop composes for their house, although his talents, in their full display, have certainly placed him at an immense height above any existing dramatic composer. Nevertheless it may be urged, that this species of composition would perhaps flourish more in England if such an experiment were oftener made. Perhaps it may be so. We wish to see more strenuous efforts applied to the improvement of the musical drama, and we yet hope to interest the general mind sufficiently to produce some beneficial effects.

The Editors of the Vocal Anthology purpose to remedy the defect they thus complain of, and to state their pretensions in their own language "to secure to their countrymen the advantages which our national theatres thus neglect to take of the facilities they possess for combining and bringing before the public the efforts of native musical talent, as also the beauteous flowers dispersed in the foreign gardens of melody."

The divisions of the Vocal Anthology are as follow:

1st. Biographical and Critical Notices relative to the contents of each part, as published, intended to form a very complete catalogue raisonnée to the whole work.

2d. The most highly approved English Vocal Music.

3d. Scotch, Irish, and Welch ditto.

4th. Handel's ditto.

5th. Italian ditto, with the Original and English Words.

6th. German ditto, with English Words.

7th. French ditto, with the Original and English Words.

8th. National Music, of various other Nations, with English Words.

9th. (or Appendix) Original Music.

This plan it will be acknowledged is sufficiently comprehensive, particularly when it is observed that all ages of classical composition are included in the grasp of the work.

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The literary portions of the book are biographical, explanatory, and critical notices. The selection of Mr. Webbe's beautiful song "*The Mansion of Peace*" affords occasion for a memoir of that composer, which we observe with pleasure has been copied from our pages. There is also a memoir of Hummel in the same Number. Notices of Gossec, Sacchini, Mozart, and Beethoven, are to be found in those which succeed; and although they possess little novelty, yet they will incite some to inquire further, and inform others who have neither leisure nor desire to go much below the surface. At present the vast proportion of those who are taught music, enter upon the study purely technically—as for instance, young ladies at boarding schools are taught. To allure the pupil beyond this mechanical course of instruction is something, and something very desirable, for we are convinced musical education is too often protracted most lamentably and most uselessly, for want of philosophising a little, and musical acquirement abandoned in later life, as our correspondent in a former page has suggested, from the disagreeable associations connected with the barren and chearless course of instruction the adult remembers when a child to have undergone, and which suffering is ever after combined with the exercise of the art. So far as the four Numbers before us enable us to penetrate into the intentions of the Editor, the music selected is rather of the class of light, short, and elegant morceaux, than from the elaborate productions of art. We look upon the taste displayed in this sort of choice to be *sui generis*, and there is certainly much beauty in many, nay most of the pieces printed. There is also considerable diversity. Hummel's "*Oh Beware*," and Mozart's canzonet in the first Number "*When Morning is beaming*," "*Evening*," and some others, have great sweetness. Some of the words however are very namby pamby—"*the Violet*" to wit—and we observe slight inaccuracies in the arrangement of the syllables to the music, arising apparently out of haste or inadvertency. The original compositions are so much of the same character that we should be led to imagine the composer to have a principal share in the selections. The choice from the classical stores are not less in good taste, though it is difficult to say how far reprints of such often repeated publications as Webbe's song, "*Flora gave me fairest flowers*" (which by the way affords a peg to hang a slight history of the madrigalists upon,) and Cherubini's canon "*Perfida Chlori*" are likely to add

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to the attractions of the work. This objection however must apply to all collections which propose to comprehend the flower of the compositions of all ages, and perhaps is no objection at all to any purchasers but those who have already got together a library. We conclude as we began by pointing out the comprehensive nature of the plan, the literary information, the elegance of the technical parts, and the taste displayed in many of the pieces, which are really not commonly known, as recommendations that should give the VOCAL ANTHOLOGY a strong title to popularity.

A favourite Dutch Song, with Variations for the Piano Forte, composed by J. N. Hummel. London. Chappell and Co.

Grand Brilliant Fantasia, for the Piano Forte, composed by J. N. Hummel, Maitre de Chapelle to the Duke of Saxe Weimar. London. R. Cocks and Co.

Trifles for the Piano Forte; consisting of eleven pleasing Pieces, composed in various styles, by L. Van Beethoven, Op. 90. London. Clementi and Co.

Sonata for the Piano Forte, composed by L. V. Beethoven, Op. 90. London. Clementi and Co.

Notwithstanding the immense number of works printed by composers, natives of and residing in England, and which would appear more than sufficient to satisfy the public, the quantity is now almost indefinitely increased by the publication of the compositions of foreign, and particularly of the German masters. They are generally the productions of the most celebrated artists, and are consequently in the great style, and proportionately difficult. This would argue a general advance of the science, for such compositions are suited only to high acquirement, both in the theory and practice of the art. The works of BEETHOVEN and HUMMEL are now very widely diffused in this country, and are perhaps nearly as well known as those of RIES, KALKBRENNER, and MOSCHELES.

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The following extract from a periodical German work proves the estimation in which Mr. Hummel is held in his own country :—

"What professor or performer, particularly on the piano forte, does not experience delight on the announcement of a new work by Hummel, that master to whom the musical world is indebted for so many hours of gratification, who speaks a language intelligible to all, who, thinking clearly himself, bestows regularity and order upon every thing he attempts, and arranging a well-digested distinct plan, composes with a perfect understanding of that plan, upon an established style and character, and blending art and nature, science and imagination, forms, without entrenching upon any of their rights, a free and unfettered style. From the employment of all these grand resources springs that delightful effect which is suggested merely by the name of Hummel to the mind of every professor and amateur."

The composition before us answers to this description of the characteristics of Hummel's style. Science, fancy, clearness, and regularity, are all displayed in the variations. Unity of design is apparent in the construction of each, while the variety produced by the different employment of the same form affords an interesting study to the amateur, and bespeaks the power of the master, both as a composer and a performer. The first, fourth, and sixth variations furnish us with examples, while the brilliancy and rapid execution of the second, third, fifth, and seventh, confer and derive effect from contrast. The eighth is a beautiful specimen of the composer's power in expression. The ninth and last is an allegro vivace of great force and genius. The piece, although hardly as attractive as *La Capricciosa*, noticed in our last Number, will assist in extending the student's knowledge of style, and in forming his hand in the acquirement of various and peculiar execution. We dare only attempt a general description of the merits of the Fantasia, for words cannot convey any adequate idea of its perfection. It is indeed a chef d'œuvre, combining science, imagination, passionate and delicate expression, brilliancy, and solidity—in short, all the finest characteristics of genius and learning.

The name of Beethoven is even of longer and greater celebrity. The collection of Trifles, just published in England, are, we should imagine, the productions of moments of recreation and of leisure. Many of the movements are extremely beautiful, and the elegant and

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richly-stored mind of the master is particularly apparent throughout them all.

The Sonata, Op. 90, is a composition of a very uncommon description. With the exception of one or two passages it is not difficult, as far as the mere execution of notes is concerned, but its character is of a kind to demand a very peculiar style of performance. The first movement has a melancholy, and almost a wildness about it, which perhaps arises from the key, (E minor) and the broken phrases abounding in many parts. The second movement, in E major, opens with a tender flowing melody, of a very soft and soothing character. Expression is the leading feature of the whole piece; beautiful melody, assisted by fine modulation and harmony, mutually combine in forming this very masterly composition.

Sonata for the Piano Forte, composed by Cipriani Potter. Op. 1. London. Chappell and Co.

La Placidita, by C. Potter. London. Clementi and Co.

Fantasia on Chi dice mal d' Amore, by C. Potter. London. Chappell and Co.

Rondeau Brilliant, by C. Potter. London. Clementi and Co.

Trio for three Performers on one Piano Forte, by C. Potter. London. Chappell and Co.

Mes Reveries, Romance par C. Potter. London. For the Author, by Chappell and Co.

Toccata, by C. Potter. London. Chappell and Co.

In an age so fertile as the present, if not of excelling genius, yet of ability that carries with it a good deal of pretension, and at a time too when all the objects that solicit observation are so excessively multiplied by the demands which affluence makes upon ingenuity, it is necessary for an author to be often before the public to engage any considerable portion of attention. Like the strokes which drive a wedge or a nail, as much is gained to his reputation by the frequency of repetition as by force. This postulate but ill assorts with the spirit of him who produces, with the comparative slowness a

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careful desire of dismissing from his works common-place traits, and a cautious regard to accuracy, require. Thus it may happen that the man of the most solid abilities makes but little way in this justling trial of competition. A conviction that this has been in some measure the case with the productions which stand at the head of our article, has induced us to bring into one focus the principal of Mr. Cipriani Potter's works, without reference to the period of their publication.

Mr. C. Potter is descended from a musical family. His grandfather was the celebrated inventor of the improved flute, and his father a very respectable teacher of the piano forte. He gave such strong indications of talent at an early age, that competent judges anticipated for him a brilliant career. His musical education has been conducted with great care. After completing his studies in England, he visited Germany and Italy with a view to obtain musical information, and he passed some years in those countries. He is now not more than 25 or 26 years of age. He has not only had the best instruction, but he has enjoyed the great advantage of associating with the most eminent professors, from his youth. As a performer on the piano forte, there is perhaps no Englishman who excels him, on the whole—unless Mr. John Cramer is to be considered as an Englishman.

If the works before us be unequal, they yet in their general contents evince knowledge, talent and care.

Sonata, op. 1, is a work of science and study, rather than of genius. The first movement is very regular in its construction; the subject is more clever perhaps than it is agreeable. Parts of the cadences are original, but parts also of them are thin and common-place. The opening of the adagio is melodious and impressive: this movement runs to four pages, but the two last are almost an entire repetition of the two first. The rondo is very complicated, and bears the same marks of study as the first, yet it is not remarkably striking or pleasing. As a first attempt, however, it is highly creditable; for it proves that Mr. P. has endeavoured to make the attainment of the higher parts of the art the objects of his study and diligent pursuit.

La Placidita is a movement devoted to expression: it is quaint rather than original, yet it contains many elegant and beautiful passages, and is on the whole smooth and melodious.

The Fantasia on *Chi dice mal d'amore* has little claim to the title;

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the introduction perhaps more than any other part, although with no very great degree of originality or fancy. The variations upon the andante part of the air—the first and second are very good piano forte exercises, while the third is a parody rather than a variation. We think less of this than any of the pieces.

Fin c' han dal vino, with variations, is a much better specimen of the author's talents in this style. Many of the variations are artfully contrived, while they retain all the animation of the subject. The adagio is a very sweet movement, but deviates from the theme altogether. On the whole, this piece unites much that bespeaks a knowledge of composition with much that is agreeable and universally pleasing.

The Rondeau Brilliant is a lesson of great merit; the subject is particularly light and graceful and melodious, while the whole style of the composition is very spirited and brilliant. There is here and there however a poverty in the cadenzas almost bordering on common-place.

Mr. Potter is one of the many who might complain of injustice, were not the undeserved severity he was subjected to, in a very short-lived work of periodical criticism, overbalanced by the testimony of publications of established authority. We have great pleasure in quoting on this head, the German musical newspaper, *Allgemeine Musikalische Zeitung*, which has been long considered to be edited and written by the best musicians in that nation of musicians. We cite two separate articles by different authors, and there are three others by various hands, not less flattering to Mr. Potter's character as a writer.

"*Seconde Toccata pour le Pianoforte; comp. par Cipriani Potter.*

Our composers deserve much praise, that, besides several other antient species of composition, they have after Clementi's example revived the toccata, which, unlike the sonata, admits of every justifiable liberty, and which of late has been treated even without any strict adherence to established rules. The first toccata of Mr. Potter I do not know, nor himself neither;* but to judge by this second, I see in him a thoroughly cultivated composer,

* We translate the article verbatim, but we presume Mr. Potter has published only one toccata.

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(probably of CLEMENTI's school) of originality in invention, of an estimable talent for working and following up his ideas throughout the whole, of a taste for the serious and energetic, yet not gloomy and noisy, and of an understanding fitted for a masterly treatment of his instrument. MR. POTTER indulges, indeed, in artificial melodies and harmonies, and in a peculiar mode of fingering, which reminds us likewise of that school—but this is not so much to be censured, since by more accurate attention we perceived that he has an object, and does not write thus, merely for the sake of singularity. What has been said seems to me sufficient to point out the character of this composition, and I conclude with observing, that it is not too difficult, though it requires a player who has some command of his instrument. Vol. 23, page 284.

Rondeau p. l. Pianoforte; com. par Cipriani Potter.

MR. POTTER is among the modern composers for the pianoforte, who have but very lately made their public appearance, certainly one of those who are most gifted with natural talent, and who possess a well cultivated knowledge of the art. The writer of this article willingly subscribes to all that has been said in the way of praise of MR. POTTER by another writer, who reviewed one of his greater compositions in this work. The theme of this rondo is agreeable, lively, and pleasing: it reminds us, however, of the finale in a duet of MOZART's in C. The passages intervening with the theme have more originality, and are very well grouped with the subject. It is principally for this reason, that the whole is so well rounded and connected. The manner in which he has followed up the ideas laid down at the beginning, and worked upon the feelings once excited, shows both his correct sense and his sound knowledge. This has contributed more than any thing else to render this composition, notwithstanding the great variety in its several parts, one finished whole. In short, it is an excellent composition, not easy of execution, yet more so than the author's other pieces. Vol. 22, page 733."

It is peculiarly pleasurable to us to be able thus to render justice to ability, and we do so with the more satisfaction as we have not the slightest personal acquaintance with the professor whose claims to reputation we thus do our best to advance.

MR. POTTER appears to have been strongly impressed with the compositions of BEETHOVEN, and not less so with an erroneous

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notion respecting the indispensable necessity of his writings being unlike every thing else, in order to be strictly speaking, original. It is to these two combined principles, acting perhaps with a force of which he is himself not conscious, that we attribute in a measure the comparative want of success that has attended talents so good and accomplishments so considerable. But we understand that on a late trial night at the Philharmonic a movement of his was performed, which elicited much praise, and indicated a change of style that promises advantageously.

Douze Melodies Françaises, avec accompagnement de Piano Forte ou Harpe, paroles imitées de Thomas Moore, Esq. par Le Comte de Lagarde. Londres: propriété de l'auteur et se trouve No. 17, Soho Square, et chez tous les Editeurs de Musique.

If the ballads of a nation be the portion of its literature and music, which assists peculiarly in discovering and preserving the character, sentiments, and manners of a people, it affords a no less curious and interesting point of comparison between countries in their various ages and states of progression. Minstrelsy, though not actually and originally derived from the Provençals, yet owes its diffusion principally to them. Hence the French come to pride themselves upon their *romances* and their *chansons*. ROUSSEAU says, "The French excel all the rest of Europe in the art of composing chansons, not more in the turn and melody of the airs, than the poignancy, grace, and delicacy of the words, though in general wit and satire become them still better than sentiment and voluptuousness. This amusement is best suited to them, and they have excelled in it in all ages, witness the ancient Troubadours. This happy people are always gay, turning every thing to pleasantry; the women are prone to gallantry, the men very dissipated, and the country produces excellent wine. Are not these the means to make them sing without ceasing?" Another of their writers on this subject thus confirms this account. "Chansons have succeeded in France beyond any other country; the freedom

of intercourse which is established between the sexes, the easy gallantry which reigns throughout society, the constant association of the sexes, and the lively character of the French, all have assisted to carry this kind of music to perfection among them."

An article by GINGUENE, in the Encyclopedie Methodique, gives the following account of the subsequent transactions up to the time in which he wrote, just before the close of the last century. "A custom existed amongst us, which has been practised by almost every nation, ancient and modern, that of singing at table; this custom is now abolished. Those who love music, and those who do not, congratulate themselves equally; they are right or they are wrong, according as they consider the custom itself, or the abuse which has been made of it. Originally, those of the guests who had a voice sung verses, either tender or amorous, or in celebration of wine and joy. Simple airs, though good for the time at which they were produced, allowed all the attention to be given to the words, which being always suited to the tone of the general mind amongst the listeners, animated with good cheer and with gallantry, were heard often with interest and always with pleasure. It was for him whose memory was stored with the light productions of those voluptuous poets, CHAPELLE, CHAULIEU, COULANGES, LAFERE, SAINT-AULIERE-FERRAND, &c. to do himself honour on these occasions. They had worthy successors at the beginning of this century. The Regency, and half the reign of Louis XV. beheld the triumphs of a great number of beautiful composers, whose verses continued to be sung at the suppers of the highest society.

It was about the middle of this reign that a taste for Italian music began to pervade France. In imitation of the opera buffa of Italy, M. M. DUNI, PHILIDOR, and MONSIGNI, composed comic operas, where they proved that our language, without being so musical as Italian, may nevertheless be made to bend to the regular rules of song. Some tender airs scattered through their first works, were very soon in every body's mouth. They passed thus from the theatre to the table, where love of novelty first called them, and where they were upheld by the pretension to good taste in singing, which was then becoming general. By degrees, as these composers and those who afterwards rivalled them produced new operas, their airs continued to spread; at length they almost entirely banished chansons, and every well bred person, obliged to pay his tribute at table to the

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custom which still subsisted, would have thought it derogatory to himself had he not entertained the company with the most tender and often the most pathetic airs.

It is well known of what the words of most of these airs consisted; to detach them thus from their theatrical situation was not the way to make them valuable. Ennui was not slow to creep in among the plaudits which were given to these proofs of a good education. It was not advisable to retrace our steps, and recall the gay, tender, and lively songs which had charmed our fathers, and of which the music could not indeed have appeared to advantage. It was found more simple and expedient to banish songs from the tables entirely, and to send them back to the theatre and to concerts."

We have narrated in a former article* the different transitions the English ballad has undergone. The French romance of the present day is simple, and upon the plan of the original chansons of the Troubadours as to subject, though modified and modernized in language and in melody. Our ballads on the contrary have departed far more widely from the model of their precursors, not only inasmuch as they are become more refined and more voluptuous, but as they have reversed the objects of the poet and the musician. The abstractions of sentiment, until the present age, were placed above the pleasures of sense, but of late the gratifications of the senses have been in their turn exalted. To Mr. Moore the world is chiefly indebted for this substitution. At the same time it should seem that the change in manners, that change which has brought the general pursuits of the sexes nearer to a level by the cultivation of the female and the softening and refining of the male intellect, has had no small share in opening the way to the reception of his works. His melodies, beautiful as they are, would lose much of their effect if sung without the aid of an instrument, and this implies a totally different state of society than that which enjoyed the primeval simplicity of the original ballad, the jollity of the table and hunting songs of the middle of last century, or even the sentimental ballads of Jackson and Arne, which required little or nothing from accompaniment. Indeed they should seem rather to take us back to the time when the harp resounded in hall and bower. The difference however is that ladies and knights, instead of listening, are themselves the minstrels.

* Vol. 2. p. 233.

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After the prodigious success Mr. Moore's adaptations have had, it does not seem wonderful that a foreigner of taste should be solicitous to confer upon his own country the knowledge and participation of compositions which have made so powerful and so universal an impression upon the British nation. Mons. le Comte Lagarde however takes up a novel intention in another respect, and while he endeavours to impart the spirit of the Irish Anacreon's verses to his own countrymen, he at the same time meditates the introduction of the most popular melodies of France to the English people.

So much has been written concerning Mr. Moore's poetry that not a word from us is necessary. But, as musicians, we may be allowed to say, that beautiful, expressive, and full of feeling as his verses are, they derive at least half their charms from their perfect adaptation to the melodies for which they were written, and from the expressive powers of the airs themselves. Each gives to each a double charm. The translator has not only therefore to encounter the difficulty of transfusing the spirit of his original to another language, but he has to meet and overcome what appears even more unlikely to be forgotten, the associations connected with the music. We know not how it is—but so it is—that scarcely any composer of songs has succeeded so completely in setting music to words as Mr. Moore has succeeded in writing words for music. His taste in the selection of melody is exquisite—his decisions with respect to accompaniment not less just and polished. The claims set up by the French to preeminence in such a style of composition may now well be doubted, for since Mr. Moore has brought to light the melodies of his own country, and furnished us with specimens of those of most other nations of Europe, it may truly be said that the French so far from being the best are inferior to most of the other examples. If then the pretensions of the French have any foundation at all, it can only be in the numbers and variety they possess, for as to the intrinsic merits of particular specimens there can, as we esteem it, be no hesitation in admitting they have been far, very far exceeded by other and more modest competitors.

This truth appears to us to be verified by the selections of the Comte de Lagarde. From our acquaintance with French romances, we should perhaps pronounce that he has been neither eminently careful nor happy in his selections, but still they are to

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be taken as exhibiting a fair level sample of such compositions. They have all the general attributes. They are light and airy, with now and then a dash of sentiment; but what distinguishes Mr. Moore's transcripts is the deep intense feeling, "the green and yellow melancholy" with which the greater part of them are dyed, and the irresistible animation of those of a sportive and we may add of a furtive cast. These higher and finer characteristics are almost entirely wanting to the romances of our sprightly neighbours.

In his poetry the translator has sought to convey the ideas of his original with freedom, yet with the impassioned concentration that constitutes the grand charm of Mr. Moore's verses. How he has succeeded we shall leave our readers to determine from the subjoined specimen, which we consider to be the best.

"Quand par l'amour et la tendresse
S'exhalera le dernier de mes jours,
Portez mon cœur à ma maîtresse
Comme un tribut á mes premiers amours,
Dites lui bien qu'à ma memoire,
Ses yeux charmans ne donnent pas de pleurs,
Mais qu'elle consacre á ma gloire,
Soir et matin et du vin et des fleurs.

Si de mes chants le tems emporte
Le souvenir du refrain répété;
Placez ma harpe à cette porte,
Toujours ouverte à l'hospitalité.
Le Ménestrel viendra peut-être
En voyageant en tirer quelques sons,
Alors vous rappellant son maître,
En souriant écoutez ses chansons!

Gardez cette coupe élégante,
Qu'un vin pourpré l'a remplisse toujours,
Que jamais bouche moins charmante,
Dans vos banquets n'en presse les contours.
Mais buvant à sa douce flâmme,
Si quelqu'amant la vuide en ses transports;
Alors vous reverrez mon âme
Joyeusement voltiger sur ses bords!"*

* When in death I shall calm recline,
O bear my heart to my mistress dear;
Tell her it liv'd upon smiles and wine
Of the brightest hue while it lingered here.
Bid her not shed one tear of sorrow,
To sully a heart so brilliant and light;
But the balmy drop of the red grape borrow,
To bathe the relic from morn till night.

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How far the French nation will consider themselves indebted to the labours of their countrymen we know not; that he does homage to the genius of ours will appear, not only from his undertaking, but from his dedication:—

"A THOMAS MOORE.
Pour faire aimer à ma Patrie,
Tes Lays d'amour, tes chants d'honneur;
J'avais pris pour guide mon cœur,
Que n'avais-je aussi ton gènie!

LAGARDE.

Londres, ce 25 *May*, 1823."

We wish him all the success his sensibility and liberality deserve, but we cannot conceal our belief that curiosity will be almost the only motive which can induce the British nation to lend attention to the transfusion of MOORE into another language, and to an adaptation to any other melodies than his own.

When the light of my song is o'er,
Then take my harp to your ancient hall;
Hang it up at that friendly door,
Where weary travellers love to call.
Then if some bard, who roams forsaken,
Revive its soft note in passing along,
Oh! let one thought of its master waken
Your warmest smile for the child of song.

Keep this cup, which is now o'erflowing,
To grace your revel, when I'm at rest;
Never, oh! never, its balm bestowing
On lips that beauty hath seldom blest!
But when some warm devoted lover
To her he adores shall bathe its brim,
Then, then my spirit around shall hover,
And hallow each drop that foams for him.

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Home! sweet Home! the admired Air in the Opera of Clari, or the Maid of Milan; arranged with Variations for the Harp; by N. C. Bochsa. London. Goulding, D'Almaine, Potter and Co.

Aurora che sorgerai; the admired Song in Rossini's Opera La Donna del Lago; arranged for the Harp, with a grand Introduction, (in which is introduced the favourite March in the same Opera); composed by N. C. Bochsa. London. Cocks and Co.

La Chasse au Renard; a characteristic Fantasia for the Harp, composed by N. Ch. Bochsa. London. Chappell and Co.

Amusement pour les Dames, Recueil Périodique de Pièces choisies pour la Harpe, non publiées auparavant en Angleterre; No. 1. London. Cocks and Co.

Rule Britannia; arranged as a Duet for the Harp and Piano Forte; by Olivia Dussek. London. Clementi and Co.

Select Airs, from Rossini's celebrated Opera, Zelmira; arranged as Duets for the Harp and Piano Forte, with Accompaniments, ad. lib. for the Flute and Violoncello; by J. F. Burrowes; in four books. London. Goulding, D'Almaine, Potter and Co.

Selection of favourite Airs, from Rossini's Opera, Zelmira; arranged as Duets for the Harp and Piano Forte; by D. Bruguier. London. Gow and Son.

Naderman's Fantasia on Rousseau's Dream; arranged as a Duet for the Harp and Piano Forte; by D. Bruguier. London. Gow and Son.

Mr. Bochsa's compositions and performance have done much in extending the reputation of the harp. He still goes on to write and arrange for his instrument, but the greater and perhaps the best part of his original productions are confined to the few, as they are far too difficult for the most numerous class of harp players. He has however written in all styles, from the instruction book up to the piece intended for the display of his own powers of execution. The first of those which stands at the head of our article is about midway between the two extremes. It contains as much of the spirit of Mr. B.'s manner as the limits placed upon his imagination by the prescribed quantum of execution would permit. The subject of the variations is an elegant melody, and above all, it is just now fashion-

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able. "*We're a noddin*" has had its day, and we are heartily glad it has given way to something better. There are but four variations, which are agreeable and rather graceful, but they are not distinguished by any striking excellence. They will however be useful exercises for neat and finished execution, and for the rapid changes, the expressive tints as it were, which Mr. Bochsa's music so particularly demands.

The second piece is of a higher cast. This theme is also fashionable, and it is a most fascinating strain. The introduction discovers the mind of the composer to be alive to the beauties of his subject, and he dwells upon the most striking parts of it with great taste and fancy. The March too is very happily introduced. The first variation requires great delicacy and variety of touch and expression; the second light and rapid execution, particularly in the descending legato passages, and in those containing the repetition of the same note. The third is a delightful movement, especially in the two last staves, where the base takes up the subject. This variation is also more remarkable for the light and shade of touch that it requires, than for any difficult combination of notes. The fourth and last variation is a brilliant Polacca. This composition is perhaps one of the best of the master.

In *La Chasse au Renard* Mr. Bochsa has made all the most striking points of a fox chase the subjects for imitation; the barking of dogs, the merry-toned horn, the echo, the tumult of the hunters, the galloping of horses, the various cries attendant on the sport, &c. &c. are successively introduced. The modifications of sound of which the harp is capable have afforded him the means of representing these sounds as heard at a distance, and gradually advancing or receding. The piece opens with the break of day, which is typified by a simple and soft melody; the baying of the hounds is next imitated in a succession of four ascending notes, both hands of unison. The composer's intention is here however best expressed by the words. The assembling of the hunters is then described by rapid arpeggios, broken by a lively strain from the horn, as heard at a distance, with the echo. The departure for the chase and the pursuit is announced by a spirited air, interrupted by arpeggios, heard near and in the distance, with various gradations of tone, the passages quickening and growing more animated as the piece draws to a conclusion. The composition is very good of its kind, and not

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difficult. Such things, however, are only the amusement of an idle hour.

Amusement pour les Dames will be complete in six numbers, and the first deserves its title and promises well. The elegance united with the few difficulties of the selection will probably ensure it popularity, for publications of this kind are much in request, and this is certainly of a high order. The first number contains an Austrian Waltz, an Alsacian Melody and Waltz, and the French Air, "*Je suis encore dans mon printemps,*" with variations by L. Spohr—all of them pieces of merit.

Duets for the harp and piano forte are perhaps as much in demand as any other species. These too must be brilliant, but not difficult. They must possess much that will delight, but nothing that demands labour, or that will cost any trouble in their acquirement. Upon these terms we can recommend the duets above enumerated. They have sufficient merit to please the million of hearers and players, may be learned with ease, and are yet shewy enough to procure the performer the credit of possessing execution.

County Guy; the Poetry from Quentin Durward; the Music by Henry R. Bishop. London. Goulding, D'Almaine, and Co.

County Guy; composed by F. Graham, Esq. London. Chappell and Co.

Ah County Guy; composed by Burford G. H. Gibsone. London. Clementi and Co.

There are few readers (who read at all) that are not now apprized, so all pervading are the novels of the Great Unknown, that in the last, *Quentin Durward*, appeared a little song with the following L'envoy: "And as the tune is lost for ever, unless Bishop happens to find the notes, or some lark teaches Stephens to warble the air, we will risk our credit and the taste of the lady of the lute, by preserving the verses simple and even rude as they are." Could Mr. Bishop decline to look into his stores? Certainly not—nor could two or three

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other folks abstain from claiming the honours of finding the real original—and thus we have these compositions.

Mr. Bishop has not succeeded—Mr. Graham's is better, and Mr. Gibsone's better still, but they can only be esteemed pretty every-day ballads. And why is this? simply perhaps because the words contain no passion and excite no emotion. The truth is so obvious, that it must have been disregarded, for it could not have been overlooked, that sentiment must be caught from the situation rather than the poetry itself, and if this, coupled with a resemblance to the Old French Romance, could have tinged the soul of the melody with a delicious melancholy, and conveyed at the same time the image of the scene, something might have been made of it. Little however could be done by treating it merely as a song, and little has been done.

Introduction and Variations for the Piano Forte, on Henry R. Bishop's admired air, Home! sweet Home! composed by T. A. Rawlings. London. Goulding, D'Almaine, Potter, and Co.

C'est l'Amour; a French Romance; arranged for the Piano Forte by James Calkin. London. Rutter and M'Carthy.

"*O Waly, Waly, up yon Bank;*" *Air, with Variations for the Piano Forte; composed by James Calkin.* London. Royal Harmonic Institution.

L' Offrande de L' Amitié; Divertimento for the Piano Forte; composed by James Calkin. London. Rutter and M'Carthy.

Capriccio Ecossois, for the Piano Forte, in which are introduced the Airs of Kelvin Grove and Over the Water to Charlie; composed by G. Kiallmark. London. Goulding, D'Almaine, Potter and Co.

Grand March, with an Introduction and Rondo for the Piano Forte; composed by J. S. Peile. London. Chappell and Co.

Mr. Rawlings's compositions are usually of a kind to give general satisfaction; and the variations on *Home! sweet home!* are written with the same light and graceful spirit which we have

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already had frequent occasion to admire and to commend. If this composer's powers are not of the highest kind—if his imagination be not very vivid, and if he does not produce learned or original combinations, there is always smoothness, sweetness, and melody. The introduction, and the 1st, 2d, and 5th variations are exactly of this character. We could have wished Mr. Rawlings had omitted the 3d, or substituted something less common place in its stead. Triplets so used are quite worn thread bare, and are not in good taste. With this exception the piece is very meritorious, and will, we doubt not, enjoy its full share of popularity.

Mr. Calkin's compositions are also very deserving of commendation. They make no pretensions, but are written in a quiet style, fitted to those whose performance is of the same unassuming nature. The French romance is the best; the subject is lively, and just now very popular in consequence of its having been sung with great spirit by a French actor at the theatre in Tottenham Court Road. Mr. C. has done it full justice in its arrangement as a lesson for the piano forte.

Mr. Kiallmark's piece is an easy little lesson, introducing two or three favourite Scotch airs, but certainly not a capriccio. Here are too many triplets. It would be judicious not to employ them so much, for they will come to be taken as one of the characteristics of his style.

Mr. Peile's march is an animated movement, followed by a trio and rondo: it has as much variety and melody as the ease of its style would permit, and is a very good lesson for learners.

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Theme from Mozart's Opera Il Serraglio, arranged for the Piano Forte by Ferd. Ries. Op. 96, No. 2. London. Clementi and Co.

The National Air Nelson (composed by J. Braham,) with an Introduction and Variations for the Piano Forte, composed by Ferd. Ries. Op. 96, No 4.—No. 28 of Variations. London. Goulding, D'Almaine, Potter, and Co.

Rondo Elegant, with an Introduction for the Piano Forte, composed by Ferd. Ries. Op. 122. London. Gow and Son.

Eighth Fantasia for the Piano Forte, on favourite themes from Rossini's New Opera of Zelmira, composed by Ferd. Ries. Op. 121. London. Cocks and Co.

The first upon the list is a piece of little pretension, and its facility announces it to have been written for learners; this intention is executed with taste and judgement. Perhaps it has too much sameness, although we are aware that the fancy of the composer was probably limited by the powers of his pupils.

The subject of the second piece is hardly of a kind to admit its becoming the theme of a piano forte lesson: and in selecting it for that purpose Mr. Ries imposed a task upon himself which could not promise him much success. The vulgarity of the air has stamped itself upon every variation, and has, to our ears, destroyed the piece. But to those with whom *the Death of Nelson* is a favourite, this will be no objection, and the lesson (particularly as it has merit, which we regret to see so misplaced) will find purchasers and admirers.

The *rondo elegant* would seem to imply a different style: but here Mr. Ries incurs some degree of censure for want of simplicity; he has crowded modulation upon modulation, till the ear and mind are fatigued and cloyed; the occasional glimpses of melody are not long enough or frequent enough to relieve the incessant returns of complicated cadences, however learned or ingenious. The composition is too laboured: in order to secure the sympathy of those for whom he writes, the composer should remember that he must relax a little from the severity of science, for his audience are seldom as learned as himself, and he cannot expect them to admire what it is impossible for them to understand.

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The fantasia is by far the most attractive composition. The variety of the themes, and the brilliancy arising from their combination, is very effective. MR. RIES's additions are spirited, and preserve and strengthen the animation and interest of the piece.

Sweet was the Carol; composed by W. Reeve. London. Chappell and Co.

The Minstrel's Meed,
Rose d'Amour,
The Sun and the Dew,
} *Composed by G. Tronson du Coudray.* London. (For the Author.) Chappell and Co.

'Tis that dear Song; composed by C. M. Sola. Clementi and Co.

Oh sweet is the Gale that blows over the Sea; composed by Henry R. Bishop. London. Goulding, D'Almaine, and Co.

There can be only one reason assigned for the publication of such things as these—the world will have novelty; for the difference between them and a million of their predecessors is no more than exists between tweedle dum and tweedle dee. Yet here are all the great publishers' names embarked.

The first is as insignificant as can well be imagined, and yet there are songs which we esteem to be worse, for there are multitudes which we suffer to die without attempting to *operate* upon them. M. DU COUDRAY's are petites romances, nearly equal to the middle run of such things. MR. SOLA's music would stand a better comparison than all the rest put together, but for his entire disregard of rhythm; and MR. BISHOP has for once descended to common place.

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When Orpheus lost his blooming bride; composed by G. Kiallmark. London. Goulding, D'Almaine, and Co.

The Sea Boy's Call; composed by G. Kiallmark. London. Chappell and Co.

Yes, thou art gone; ballad written by Mrs. Opie; composed by G. Kiallmark. London. Goulding, D'Almaine, and Co.

Violets; the words by Herrick, the music by J. F. Danneley. London. (For the Author.) By the Royal Harmonic Institution.

Juvenile Songs; the poetry from the best Authors, the airs by Elizabeth Esther Hammond. London. (For the Author.) Mitchell. No. 1.

Mr. Kiallmark has of late advanced strong claims to talent in the composition of the ornamented ballad. He has united simplicity with elegance and expression, and has combined variety of form, and aided his melodies by picturesque accompaniment. If his songs were not here and there lowered by the introduction of very familiar, not to say passages vulgar in themselves, but become so by their frequent repetition, he would equal most, if not any of the composers in this species. *When Orpheus* is a song of pretension. It opens with a glaring symphony, which leads to a recitative. This too glistens with ritornellos. A cantabile movement follows, which is very sweet. With the exception of one ambitious passage upon the word "*slender*," page 4, staff 2, the whole is in good taste, and is full of feeling. The allegro is common place, and particularly illustrates our previous remark upon the words "*Despair that rends.*"

The Sea Boy's Call is also above mediocrity; but "*Yes thou art gone*" is really a song of true expression, more so than the words, in places, should seem to deserve. We like it all, with the exception of the too frequent repetition of the rise for the fifth of the key to the key note, as upon these words "*now brave thee gone*," &c. This mode of heighthening expression is good, but only occasionally, for it is apt to convey the notion of the singers being master of his distance. We like too the changes Mr. K. has introduced, both of melody and accompaniment. We should imagine this song will be popular.

Mr. Danneley has, we conceive, intended to make his music as quaint as Herrick's words, to which part probably he has been at-

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tracted by Mr. Irving's lover in *Bracebridge Hall*—that delightful picture of those manners of an age gone by. The composer has in that succeeded.

The juvenile songs of course are simple; they fall in with Mr. Collard's plan, whether or not they owe their origin to his suggestion. These however are for the very first stage of youthful beginnings. The words are from living authors, (South, Miss Baillie, &c.) and the melodies are pretty and interesting. If they have any considerable fault it is in their too extensive compass, which many young folks are hardly able to reach. They will be found cheap and useful—and what ought always to be a recommendation, because the fact implies respectable support to those whose claims upon our sympathy are often the strongest—they are the work of a female.

A Mass, composed by Samuel Webbe, jun. Honorary Organist to the Spanish Embassy; also a Sanctus and Chant for the Commandments, as performed at St. Paul's Cathedral. London. Birchall and Co.

It is a curious fact, that in a Protestant country almost the only sacred music of a lofty character now published should be services for the Catholic Church; but the cause probably lies in the taste diffused if not introduced by Mr. Novello by his most valuable editions of the noble works of Mozart, Haydn, and other foreign composers, in this species. Besides this Mass from the pen of Mr. Webbe, we perceive that another is announced from the hand of Mr. Mazzinghi, and which it seems was written for the solemnization at the Benedictine College of St. Gregory, at Dourside, near Bath.

Mr. Webbe is evidently a writer of austere taste, and learned even in his lightest productions—in such a composition as this it was therefore to be expected that he would be erudite and elaborate, and accordingly such are the characteristics of his performance. So far from availing himself of the latitude which is allowed to Catholic

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music, he has invested his entire work with strong devotional solemnity, and has trusted more to rich harmonies and fine transitions than to any of the attributes of lighter gracefulness. The modulations of the *Kyrie* take us back to those of TALLIS, and these, as well as the contents of the succeeding pages, shew us how well read MR. WEBBE is in our ancient services. The *Gloria* is free, spirited, and ably worked. The subject of *Que tollis* is chromatic, very peculiar, but original.—Like all chromatic writing, it requires great ability and care in the execution to render it effective—but when so performed, it will repay the labour. The two next movements are well conceived, and treated in a masterly manner. *Qui propter nos* is singular and beautiful; but its key C sharp minor would be likely, when accompanied by an organ, to impede the gratification it is in other respects calculated to afford. The close of this short but impressive larghetto by solo voices is not the least curious portion of it. *Et in spiritum sanctum* is perhaps the most elaborate part, and is indeed noble, ingenious, and excellent. Of the succeeding movements we best like the *Agnus Dei*. This work will certainly add much to MR. WEBBE's reputation amongst those who are versed in ecclesiastical writing, and particularly among those who prefer the antient and severe style to the more modern and more ornamented manner of composing for the church.

O Mattutini Albori; a favourite Duet from Rossini's Opera La Donna del Lago, with an Introduction and Variations for the Piano Forte; composed by C. Hargitt, jun. Op. 1. London. Royal Harmonic Institution.

MR. HARGITT is a young professor, now only in his nineteenth year, (living we believe at York), and who was introduced to the musical world by his performance on the piano forte of FIELD's Concerto, "*The Storm*," (for the first time in this country) at MESSRS. KNYVETT's Benefit Concert, May 18th, 1821. He re-

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ceived his early musical education from his uncle, Mr. Hargitt, a Professor at York, and he has since studied harmony under Dr. Crotch, and the piano forte under Mr. C. Knyvett, to the latter of whom his first work is dedicated. These gentlemen have both spoken of him as possessing great musical abilities, and he is, we understand, one of the best performers on the piano forte in the North. His enthusiasm and industry have also excited him to practice the violin with success under Spagnoletti.

The piece published as Op. 1 is not however his first attempt at composition, but he probably considers it his most worthy claim to the title of a composer, although an air with variations, dedicated to Lady A. Vernon, and written at the age of sixteen, does him much credit. We have seldom seen any production of a young master so free from common-place passages as the *O Mattutini Albori*, with variations, at the same time that there is no stretching after originality. Its greatest defect is a want of smoothness, arising from the too frequent use of wide intervals, particularly in the form of arpeggios. The first and sixth variations are the best—in the second, triplets are used with judgment, and with somewhat of a novel effect. It is one of the most pleasing parts of our duty to afford encouragement to young composers, and there is in Mr. Hargitt's works, not less than in the industry and attention his attainments at so early an age bespeak, quite enough to justify our recommending his compositions to the general regard.

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STATE OF MUSIC ON THE CONTINENT OF EUROPE.

While the English nation is by turns praised and upbraided for their universal encouragement and reception of foreign music and foreign musicians, the acquaintance of our countrymen, nationally speaking, with those objects, is in truth very limited. We are ever "in the rearward of the fashion." We receive only a small portion, and a very small portion, of the established excellence of continental productions, and that not until the seal of authority has been stamped upon it by our foreign instructors in art. It is not long since the German Musical Gazette, published at Leipsic (weekly), in an article concerning the state of musical criticism in this country, highly complimentary in other respects to our Miscellany, reproaches us with a total neglect of great German works—a charge of which we shall take an early opportunity to acquit ourselves. And in the mean while, to prove that we have not been inattentive to the progression of our art abroad, we shall present our readers with a summary of what we have gleaned from various sources, concerning the state of music in such of the kingdoms and states of Europe as by their proximity seem to claim our first attention. By this means our readers will be introduced to the reigning composers, singers, and instrumentalists, who are very numerous. The foreign works on art are not however sufficiently minute in their delineations of character to convey any very accurate idea of the powers of those concerning whom they speak. They use scarcely any other than general terms, and the object seems to be to give an extended and superficial rather than an exact or complete relation of circumstances and persons. We shall, however, we hope, be able to compile an entertaining and an useful article, and such an one as may direct as well as satisfy curiosity concerning the state of music abroad. It seems necessary to embrace a period of near twelve months, in order to convey a tolerable notion of musical history in the several places our sketch will comprehend. But we shall generally give the dates of the incidents, so that an allowance can be granted for the operation of circumstances in the intervals that will have lapsed since the narrative.

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Portugal.

In this country, which has been subjected of late to such political changes, the tranquillity of mind so necessary to the cultivation of the fine arts is not very likely to reign. The devotion to objects of the deepest interest to a State necessarily diverts individuals from their habitual pleasures and employments. But the foreign theatres, with the exception of those in particular cities (Paris especially), are frequented as much for meetings of business or intrigue as the coffee-houses and assemblies of our own metropolis. Towards the close of last year (November), the dissolution of the Italian Opera took place. Coccia was engaged to compose. He gave a new opera, *La festa della Rosa*, and this, together with some of Rossini's most popular works, was repeated with considerable applause in the theatre of San Carlos. For his Benefit he had produced, in 1821, *Helene e Constantine*, in which he had borrowed both from himself and Rossini. He also wrote *Mandane, Regina di Persia*—but this too was a failure. Signora Flavini was the Prima Donna, and although she appeared to some advantage in the piece first named, she does not seem to be considered a performer of the first class, or indeed to be at all distinguished. Pedro Bolognese, the tenor, was ruined by his faulty intonation; and the consequence of these failures and engagements was the indignation of the public against Meyer, the manager of the Opera, who was accused of considering his immediate emoluments before the reputation and permanent success of the house. In the end the company was dissolved.

The capital could not long remain without an Italian Opera. A company ad interim was assembled, consisting of Mesdames Zapucci, Bressa, Lorati (a soprano), and others; but they were incapable of performing any considerable piece. The management was therefore undertaken by J. B. Hilbrath and Marg. Bruni. They added to the list already given, Signoras Adelaide Cressotti and Adelaide Vavese, both singers of the first class, Lombardi (a tenor), and Paulo Lembi (a bass), all from Genoa, who also brought with them a reinforcement of dancers. None of these singers had been heard in Portugal. Martinelli, a tenor of repute, but somewhat passé, was expected. He was formerly a considerable favourite in Lisbon, and is a baritone. He is celebrated for his performance of Uberto, in Paer's *Agnese*.*

Private theatricals seem to flourish in this country. The Baron Quintella has built a theatre at Larangeiras, near Lisbon. It is of stone, and upon the model of San Carlos. Here the *Cenerentola* of Rossini was performed entirely by amateurs; and according to the opinions of the ablest connoisseurs, neither could airs nor concerted pieces, nor indeed any part of the performance, have been better sustained at San Carlos. It was got up under the direction of Rosic, (a professional buffo) and Franc. de Paula, who presided at the harp-

* For an account of this opera, see the Quarterly Musical Magazine and Review, vol. 1, page 230.

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sichord. The orchestra was also almost entirely filled with professors; but this it appears was done rather with a view to benefiting the individuals than from the necessity of employing them. The females were DONNA FRANCISCA MARTIUS, who particularly distinguished herself in the heroine, and sung excellently; MADAME CAFFRI and MADEMOISELLE ARCANZA. SIGNOR COELHO, a young man of much musical talent, sustained the part of Magnifico with great ability. The choruses were sustained by eight dilletanti, amongst whom were SIGNORS DE RONCE, FRIES, and CAET. MARTIUS. BARON QUINTELLA took the part of Heliodoro. He is an exceedingly sedulous cultivator of the art, and gave concerts every Saturday during the winter, in which he himself by turns played the violoncello, the tenor, and the horn.

BONTEMPO is living at Lisbon, and has at length succeeded in forming a Philharmonic Society. A subscription of eight dollars each was formed by 200 persons, and a house hired in the Chiado, (in the vicinity of the city). Two concerts are given in a month. PINTO PALMA leads, one professor takes the principal stand in each department, and the rest are filled by amateurs, who are all subscribers. *Every professor is admitted gratuitously*, (take example all ye directors who are desirous of promoting the character of the art!) and may play or not, as he pleases. One of HAYDN's symphonies (written in London) was performed on the first night, which went off tolerably well, but it did not seem to be received by the audience with the delight that is due to such a composition. At the second performance it was, however, better received. An overture of MOZART and two symphonies by BONTEMPO were also given. MADEMOISELLE PEREGINA sung, and also in duets with the MARQUIS DE VALENSA, who has a low tenor voice and much musical ability. The DEMOISELLE D. FRANC. MARTIUS sung (her second attempt) a duet from ROSSINI's Tancredi with SIGNOR PIO, with very finished excellence. SIGNOR LOUIS DE VASCONCELLOS, brother of the MARQUIS DE CASTELLO, who has a fine flexible baritone voice, and has the manner of his incomparable master, ANGIOLELLI, sung several airs in a style to draw down repeated encores. The song which pleased most was from PAER's Agnese. SIGNOR PIO sung a scena by PORTUGALLO, also in an excellent manner. His voice is a high tenor. He played also a solo on the harp. Many other skilful dillettanti have assisted, namely, SIGNORS DE RONCE, PINTO, and SCHIOPETTA, (tenors) SIGNOR CAETANO, (a magistrate) and DON MANOEL DA CAMERA (bases). SIGNOR BONTEMPO played a fantasia with his accustomed power. Amongst the ablest solos was the third clarionet concerto, by IWAN MULLER, which was very perfectly performed, with all his cadences, on a common instrument with five keys, by the professor THIAGO DE DEOS ODALDE, who is of Catalonian extraction, a country celebrated in the Peninsula for its native musicians. The best amateur flute player, SIGNOR FILIPI FALQUE, is from the same place. A flute concerto by DEVIENNE was finely executed by SIGNOR BRELAS, an amateur. Concertos on the other wind instruments are particularized, and all by amateurs, one of whom played a solo on

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the English horn, composed expressly for him by SIGNOR MAYER. This would be a curiosity in England, where no such instrument is now in being. We find amongst the list of composers whose works are executed at this concert, names which have not been scarcely if at all heard amongst ourselves, such as those of KROMMER, WIDERKEHR, and WITT.

The amateurs meet also to practise weekly, in the morning, and the love of music is continually extending itself.

Nor are compositions for the church neglected. BONTEMPO has composed a requiem, which has been sung on solemn festivals, such as the anniversary of the execution of General Gomes Ferreira and several other martyrs of freedom, at the funeral service of Queen Maria—the singers and instrumentalists of the Kings and Patriarch's chapels, with all the amateurs, assisting. BONTEMPO's music, the critics say, have undoubted merit, but they complain that ROSSINI has here corrupted the general taste, and that nothing is enjoyed so much as dramatic compositions.* *Hic et ubique!*

A Mass and Te Deum, by ELEUTERIO FRANÇO LEAL, a relation and pupil of the deceased composer of that name (from whose works MR. NOVELLO has given some beautiful extracts), are highly spoken of. These were performed at the ceremony incidental to the establishment of the Constitution, in the Great Dominican Church; but the band, consisting of not more than twenty singers and forty instrumentalists, seemed too small for the magnitude of the building. The expence was defrayed by the Senado (or chief city magistrate); but the fact that so few performers could only be mustered for such an occasion, is not very favourable to the idea that the art is in so much estimation in Portugal as the other particulars recited seem to indicate. It should indeed appear that music is chiefly sustained in Portugal by amateurs—a symptom which declares, that at present it is in an early though progressive state of cultivation and diffusion.

DRESDEN.

Music in this city (for the six months preceding Jan. 1823) seemed to be almost wholly confined to the theatre. The subscription concert established in the preceding winter at the King's Chapel had gone to ruin; no concerts were given by any but resident professors, and only two by them, M. FURSTENAN and the brothers HAASE. A quartett party begun about the same time, by the musicians of the Chapel Royal, PESCHE, SCHMIEDEL, and was, however, well attended on its recommencement. No new compositions have been brought forward, and the reporters complain that modern genius is set aside for the repetition of the often heard though delightful strains of HAYDN, MOZART, &c.

* Habit does much in the formation of our tastes—but it will we suspect be found, that music of a dramatic character will not only take the strongest hold on the fancy, but will have the most universal reception. The reasons are obviously in the strength of style and in the *manner of the performance*, which (if it be heard in public especially) is always the most impressive.

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The Italian and German theatres appear to have been supplied with a numerous succession of pieces and performers, but nevertheless the insatiable critics lament that there has been little that is new, and that the performances were chiefly by foreigners. WEBER, who is now amongst the most esteemed if not the very first dramatic composer in Germany, brought out a drama called *Preziosa*, for which he wrote the overture, a melo-dramatic scene, a dance, and a chorus. They were eminently successful, although MADAME VON DER KLOGEN, who performed the principal character, is said to have but little voice. The symphoniac music drew tears from the sensitive hearers. *Die Waldburgh*, an opera, the music and words by the BARON VON LICHTENSTEIN, failed, and as it should seem that in a former attempt the noble author was equally unsuccessful, it is quaintly observed that this union of music and authorship is not a happy one.

SIGNOR DEVRIENT, a base singer from Berlin, appeared in MEHUL's opera as *Jacob, in Leporello, and in Sarastro*, and is highly spoken of for the beauty and freshness of his tone. MADEMOISELLE WILH. SCHROEDER, from Vienna, who played *Emmeline, Agatha, and Pamina*, has a powerful and a *youthful* voice, a circumstance which weighs, as it appears, very much in the scale of German criticism. SIG. PILLWITZ, from Frankfort, also was much applauded. MAD. KRAUS WRANITZKY, from Vienna, sung at the theatre in the city between the acts*, some of ROSSINI's compositions and RODE's violin variations, a la Catalani. She failed however in the facility which that wonderful singer displays. This lady's ill-success is attributed in some sort to the want of personal beauty. Songs thus introduced are favourably received in Germany, though as in England, they are considered as delaying the progress and weakening the interest of the drama. MAD. SEIDLER, (from Berlin) a sister of MAD. WRANITZKY is highly spoken of as a singer, particularly in the part of *Amenaide (Tancredi)*, in which she was frequently encored. Her husband is a base. M. MEYERS STELLE a bass, (and who is a good actor) is engaged to assist at the Catholic Church, but his voice is not adapted to his department. M. HARTNOCH, (from Weimar) a pianist, played a concerto of HUMMEL's, whose scholar he is, between the acts, with great mastery over the instrument, and with near resemblances to his master's style both as to touch and accentuation. The *Chaperon Rouge* of BOIELDIEU was given late in the season for the first time, and was received with delight on account of its beautiful melodies. M. BERGMANN and MADAME HAASE distinguished themselves in the principal characters.

Ciro in Babylonia was produced for the first time in October.—Never, says the German Critic, was there a composer who borrowed so much from himself as ROSSINI. *Ciro* was one of his earliest works, yet all the pieces had been previously heard here in *Tancredi, Elizabetta, La Gazza Ladra, &c.* The opera was selected to display the powers of SIG. TIBALDI (a singer who was brought out last

* MADAME CATALANI's concerts, at Dublin, have been given between the acts in the theatre of that city.

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year) in *Ciro*.—She is a powerful mezzo soprano. MADEMOISELLE WILLMAN, and SIG. TIBALDI and ZEZI, are much commended. The latter is a base singer, and had before distinguished himself by his personification of *Uberto*, in *Agnese*. He has a powerful, *youthful*, and extensive voice, and a good figure. A SIG. ZANETTI, originally from Bergamo, but a pupil of SIGNOR POLLEDRO, formed at Dresden, made her debut in *La Cenerentola*, with no less success than SIG. TIBALDI.—She has an uncommonly high voice; her lower tones are a little hard and reedy—but this is atoned for by the power of her middle notes, and the light, agreeable, and perfectly pure tone of the higher. Her figure and action are also good. GENTILI was *Ramiro*, and BENINCASA the *Baron*. Yet this multiplied succession (according to English notions of variety) is at Dresden, it should seem, not sufficiently diversified or entertaining to be considered in any other light than as a short supply and of inferior interest!

March 31, 1823.

The following new pieces have been given at the German Opera in the last three months:—*Jery and Bathely*, by GOETHE, the music by REICHARAT. This is rather a drama with songs than an opera, but it contains many agreeable romances and songs, after the manner of the Swiss Melody, and pleased very much. *Die Burgschaft* (after SCHILLER's ballad), music by MAYER, the first singer here. It was also well received. *Abul Hassan*—music by WEBER. This piece has been written ten years, and though not comparable to the *Freyschutz* or *Preziosa*, yet contains some beautiful and characteristic pieces, particularly a polacca, very beautifully sung by MAD. HAASE, and with a violoncello accompaniment. There were many other repetitions. Mr. KUHN is spoken of as a singer with a fine barytone voice.

At the Italian Theatre, the long talked of opera *Welleda*, by RASTRELLI, has been brought out; it was not so successful as the former pieces of the composer. *La Cenerentola*, *Il Matrimonio Segreto*, *L'inganno felice*, *Ciro in Babylonia*, *I virtuosi ambulanti* (FIORAVANTI's), and PAER's *I fuorisciti*, have been also given.

Concerts were given at the end of the year by MAD. CZEKA AURHAMMER, a singer of high attainments; and at a quartet performance in November (which we omitted to speak of), MAD. VELTHEIM played a trio for piano forte, violin, and violoncello, composed by PRINCE LOUIS of Prussia. MR. KRAGEN played HUMMEL's trio in E, with a rondo brilliant by WEBER, and MR. KRUMMER's variations on the violoncello.

Mr. AGTHE (on Good Friday) gave BEETHOVEN's *Mount of Olives* and MOZART's *Requiem* at the Catholic Church, and on the Saturday in the Easter Week MORLACCHI's *La Morte d Abel*. The inner parts remind us of the comic opera.

CASSEL—February, 1823.

Opera flourishes here. Many foreign performers of the first class

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have visited the city. New operas are in preparation, although, in consequence of the arrangements of the Court Theatre, they have not yet been performed. Mr. Pietor, a bass, is the first named as a useful singer. Mademoiselle Schroeder, from Vienna, has an agreeable voice, good intonation, and correct elocution, united with graceful action. Mr. Siebert, from the same city, gave a scena in action and costume from *Camilla*, as an introductory piece, and in the opera sung a piece of his own composition. Messrs. Gerstacher and Berthold are well spoken of. But the vocalist who has the greatest character is Mademoiselle Kainz (from Vienna); her voice is sweet, powerful, and so extensive, that she sings G in altissimo with ease. She executes every difficulty without effort; but she is accused of wanting fire and expression, yet is in the same breath commended as perfect in her performance of Vitèllia, in *La Clemenza di Tito*, and especially for the exquisite song, *Non piu di fiori*, to the German words.

Mad. Carlsruhe is a young singer of promise, with a powerful voice, but wanting science. Her intonation too fails occasionally.

The revivals have been *The Zauberflotte*—*Tito*, *Aline*, and *Adrian Von Ostade*.—Three new operas were given, but the only one worth notice was *Faust*—the music by Mr. Spohr—which is represented as one of the greatest works of modern times.*

Concerts have been given at this place by Karl Keller, a flute player of high reputation; by Mad. Schonberger; Mr. Barman, clarionet, from Munich, who is remarkable for his beautiful piano and for his facility—more than for his general tone; by Mr. Mazas, the French violinist.† There were none by resident artists.

Mr. Spohr, the chapel master at Cassel, has commenced a series of eight concerts, three of which are already over. At the first Mad. Spohr played a part in a quintett on the piano forte, and proved herself an excellent performer. His daughter Emily also sung at the third a duet and an air, which are part of an opera he is now writing. She has a beautiful voice, but evinced great diffidence. Concertos on the horn by Messrs. Hildebrand and Schroeder; the bassoon by Mr. Wagner, and on the oboe by Mr. Ferling, with duets on the violin by Messrs. Spohr and Weile, are the assistant attraction. The principal singers, besides those mentioned above, are Mademoiselles Dietrich and Braun, and Messrs. Gerstacher, Albert, and Hauser.

Nuremberg—February, 1823.

The Band of the Grand Duke of Hesse Cassel consists of 3 conductors, 24 violins, 7 tenors, 5 violoncellos, 4 double bases, 3 flutes, 4 oboes, 3 clarionets, 3 bassoons, 4 horns, 3 trombones, serpent, harp, kettle drums, armonica, cymbals, and triangle.

Three grand performances, the profits of which were appropriated

* This report, we have reason to think, must be received with caution.

† Who played the concerto on the violin, tying up all the strings but the fourth, at the Philharmonic, in London, last year.

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to the music school established last year, have been given here, the band and orchestra being furnished by the magistrates. The first was on Good Friday, when MOZART'S *Requiem*, a part of BEETHOVEN'S *Synphonia Eroica*, and a chorus from SCHNEIDER'S *Last Judgment*, were performed—the second at Whitsuntide, and the third on the Reformation Festival, when HAYDN'S *Seasons* was done. The performance was throughout excellent, though the singing was principally by amateurs, and the audiences numerous. A previous grand performance took place at Christmas for the benefit of 228 poor persons.

On Christmas Eve a Society of Dilletante executed the grand scene in WEBER'S *Freyschutz*, which approaches more to the style of the church than that of the theatre, in a very creditable manner. Earlier in the winter there was a concert for the relief of the sufferers by fire. It was well supported. WEBER'S overture to *Preziosa*, the cavatina and chorus, and MOZART'S quartetts, arranged by HERMBSTADT for 13 wind instruments, did the musicians of the city great honour.

At a concert given by MOLIQUES, a native of Nuremburgh, MR. ALOYS SCHMITT excited great interest by his performance on the piano forte. MR. BOHM, a flutist from Munich, and MR. DOTZAUER, the composer and violoncellist in the service of the King of Saxony, with his son, performed. The last named person, instigated by the applause he received, gave a second concert, but it was not well attended. The brothers HAASE, from Dresden, horn players, delighted the city in January, and have left a deep and lasting impression.

The first four concerts of the eight established by the City Musicians are over, and the series has acquired new credit by MR. BLUMRODER'S undertaking the direction. A numerous subscription rewards the industry and care they bestow in getting up and rehearsing their concerts. These concerts were enriched by concertos of KELLER (flute), G. BACKOFEN (clarionet), TAUT, sen. (the same), TAUT, jun. and OTT (horns), and KERN, jun. in a violin concerto. An amateur performed a piano forte concerto, and the vocal parts were entirely by Dilletanti. There were also concerts by amateurs throughout the year. But the concert *par excellence* appears to be one given by the City Music Conductor, MR. BLUMRODER, which consisted chiefly of the old music. LULLY'S overture and Amazonian march *(Bellerophon)*, was the first piece. A madrigal of LUCA MARENZIO and HANDEL'S "*At length divine Cecilia*," were sung!! GRAUN, GLUCK, and MOZART'S *Dies iræ*, with the hunting chorus from *the Seasons*, furnished the rest. The execution was admirable, particularly in LULLY'S overture, the madrigal, and the chorusses from the *Requiem* and *Seasons*. The orchestra was strong, and the choral band consisted of not less than 80 voices. The audiences were numerous, and the taste for classical music prevails here more than ever, and if carefully nurtured, will produce delightful fruits. The system of education in the national schools tends particularly to this result. KOHLER, a singing master, has taught 60

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children gratis, who distinguished themselves by voice and talent. Many performances given at the church and at the examinations prove that an excellent foundation has been laid.

Munich—February, 1823.

In December the Misses Corri, from England, gave a concert, and it is curious enough that the entire observations of the reporter are confined to the single fact, that "the eldest gave herself out for a pupil of Catalani."

Mr. Frey, a celebrated violinist from Manheim, conducted a grand concert in the great theatre. His performance is in many points grand and clear, but modelled wholly on the prevailing chamber style.

It appears that twelve concerts have been established by the Academy of Music—six of which had been given previous to December 25. The notice here is also limited to this one circumstance, and indeed from the theatrical register we collect scarcely any other particulars than the list of the operas performed. There are more theatres than one. Of the Italian opera, M. Massa is the manager—M. Aiblinger the conductor—and M. Moralt the leader. There have been performed Mehul's *Beyden Füchse (the two Foxes,) Romilda e Costanza*, by Mayerbeer, a scholar of Vogler, but who says the critic, not having yet learned to be original, parodies all the most fashionable styles. On the day of the celebration of the nuptials of the Princess Amelia, (Nov. 9), *Sargino*, composed by M. Lohle, was produced in an abridged shape. At the great national theatre on the 12th, Rossini's *Zelmira* was got up with a liberality worthy the occasion. At the Theatre of Isarthor there was also a festival (the music by Roth) on the 13th. Besides these pieces there have been played *La Contessa di colle erboso*, a comic opera by Generali. *L'inganno felice*, the celebrated composition which Rossini produced after his failure. *Die Vestalen (the vestal,)* a parody on the *Freyshutz*—the music by Roth—*L'oro non compra amore*, by Portugallo, (not acted for many years)—a German translation of Mehul's *Joseph*—Mercadante's *Claudio e Elisa*. Here is variety enough at least. The principal singers are Mademoiselle Siegel and Mad. Vespermann—Messieurs Lohle, Mittermair, Staudacher, and Tochterman.

On the 30th of December, Paisiello's *Molinara* was performed at the National Theatre for the benefit of Mr. Mittermair. His voice is a beautiful tenor, and he has rendered great service, it is said, to the German opera, when it stood in need of such a voice. *Il Fanatico* has been got up, and also *The Twelve Sleeping Beauties*, in German—music by Roth. On the 10th of January, *Tancredi* appears to have been given for the benefit of Signora Corri, who played *Amenaide*. A translation of this opera (from Vienna) has also been performed at the Isarthor Theatre. The 14th of January was rendered most unfortunately memorable by the total destruction of the great National Theatre by fire. The architect was Henry Charles Fischer, who died at the immature age of 36, in 1820, and

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who had been twelve years employed upon it. It was opened in 1808, but was not completed till now. *The Two Foxes* was performing, when about eight o'clock, towards the end of the opera, the stage was discovered to be on fire. None of the precautions employed by the architect availed. In half an hour the gable end of the stage fell with the roof, and all the decorations and dresses, with the stage itself, sunk into ashes, out of which the fire poured in volumes. Nothing but the bare walls of this magnificent building remain.

April, 1823.

After the fatal night of Jan. 14th, the muses of the German opera found their refuge in the temple hitherto devoted to their sisters of Italy —the Royal Opera House. The Italians have given "*Il Finto sordo*," with the intelligible music of FARINELLI and GENERALI's *La testa maravigliosa*, ROSSINI's *Mosé*, and MOZART's *Figaro*, have been repeated. "*The Two Portraits*," a German ballet, is well spoken of.

March 21; the Musical Academy gave "*The Last Judgment*," against the wishes of the friends of the art, and gained more honour than profit.

MR. J. H. STRINTZ is appointed vice chapel master to the King.

The last of the 12 Society's concerts was given this month.

MR. WASSERMAIN's concert was held on the 25th of March. He is a skilful (provincial) violinist. While playing his variations, a rat made his entrée amongst the audience, and completely stopped the performance. A native poet recited an heroic poem in the course of the entertainment.

BERLIN—December, 1822.

At this, as well as the other capitals of Germany, concerts appear to be very frequent. On the 5th MADAME ANNA MILDER, a celebrated singer, gave one. She was assisted by MESSDMS. SEIDLER and TUERRSCHMIDT. The young FELIX MENDLESSOHN performed a concerto, composed by himself, on the piano forte. On the 11th the conductor, M. H. BIRNBACH had his night. The selection was principally from his own works, which displayed knowledge and taste. A duet on two piano fortes, performed by himself and brother EMIL, and accompanied by the full orchestra, is highly spoken of. On the 16th M. SCHWARTZ, sen. the royal musician,* gave his concert. He is a bassoon player, and concertos and duets, by himself and his pupil, WOLF, upon his instrument, formed the principal features of the entertainment. On the 18th the first subscription concert, by the brothers BLUSSENOR, took place. The singers wers MADEMOISELLE REINWALD and MR. BLUME. MADEMOISELLE CAROLINE LITHANDER played a concerto on the piano forte, and a rondo from CLEMENTI's *Gradus*, and MR. HENNING played a violin concerto of his own.

The only thing worth notice that we find among the theatrical tran-

* This title is bestowed upon all who belong to the King's band.

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sactions is, that WEBER's *Freyschutz* was performed on the 28th, for the fiftieth time. The receipts at the whole fifty representations were estimated at 30,000 dollars. It is customary to introduce concertos, &c. by way of interlude between the acts of the operas in Germany. In this way MR. EICHBAUM had distinguished himself, and by his performance on the violin.

The following summary of the pieces given at the theatres of Berlin during the year will convey a notion of the taste for dramatic amusements, and the exertions to provide variety:—At the principal theatre, 568 dramas, 22 of which were grand operas, 139 musical, and 41 ballets. At the Charlottenburgh theatre, 62 pieces. At the Potsdam, 36, in all 666 pieces. There were five new operas and four ballets. MOZART's were performed 25 times, GLUCK 7, SPONTINI 18, and ROSSINI 8. The performances most frequent were—*Olympia* 8 nights, *Freyschutz* 32, *Il Don Giovanni* 8, *Bar und Bassa (The Bear and Bashaw)* 23, *Aline* 11.

January, 1823.

The operas selected for the Carnival (from Jan. 12 to Feb. 11,) were, SPONTINI's *Olympia*, KLEIN's *Dido*, *Nourmahal*, *Cortez*, *Vestalen*, and *Milton*, (owing to the indisposition of some of the performers, the two latter were not performed,) SACCHINI's *Œdipe*, and GLUCK's *Alceste* and *Iphigenia in Aulide*.*

A German translation of "*The two pages of the Duke of Vendome*," with new music, by CARL BLUME, has been brought out, and went off with great success. The music is full of fine flowing melody.

M. DESARGUS, a celebrated harpist, from Paris, and the son of the great professor of that city, played a sonata on the night of this performance in a finished manner.

On the 8th M. BERNHARD ROMBERG, who had not visited Berlin for many years, gave a concert. He is a violoncello player, and his children inherit his musical talents. The performance was almost entirely supported by himself and family. His daughter sung, and his son Charles played on his father's instrument. Their character and abilities were so attractive, that they sustained a second performance, in which M. R. played a concerto, representing a scene in Switzerland.

On the 9th a benefit was given to the family of ROBLER, who had suffered by a fire. M. MOSER conducted.

On the 11th the Royal Musician, M. F. BELKE, had his concert. His instrument is the clarionet, on which he executes surprizingly.

* How is this contrived? At the King's Theatre in the Haymarket, about one opera per month is the allowance, old and new, and an equal portion of these are merely revivals. Here we have, in a single month, nine selected, and seven actually performed! Great care, too, seems to have been used to diversify the amusement, by pieces from both the ancient and modern schools; and what is still more marvellous, there is no ROSSINI. The good people of Berlin, either preserve their simple tastes marvellously, or else they are behind the rest of Europe in the fashion of the day. *Utrum horum mavis?*

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His concerto was by NITHARD. A curious septett, by this composer, was also performed. M. BELKE took the chromatic tenor horn, M. LUDGING the clarionet obligato, M. BOGANS the single trumpet obligato, M. GLASEMAN the chromatic French horn, MESSRS. BLUSENN, PLAFFER, and KOPPFASACK, three French horns. The son of M. GRIEBEL, a boy of 12 years old, played in a superior manner on the horn. The principal stage singers here are, MESDAMES SEIDLER and CARL, and MADEMOISELLE REINWOLD, MESSRS. BLUME and BADER. In concert, MADAME MILDER and MISS CAT. EUNICKE.

February, 1823.

On the 4th and 17th M. MAZAS, member of the conservatory of Paris, gave concerts, and proved himself a worthy scholar of BAILLOT. He played several pieces on each night, and pleased particularly, by the strength, firmness, and roundness of his tone, by his uncommon execution, and by his legato and portamento in playing a barcarolle. It is curious that the Berlin critic takes no notice of his concerto on the fourth string, after the manner of PAGANINI.

At a concert on the 5th, given by M. JUL. MILLER, from Amsterdam, this professor sung several Italian songs and a duet, with MADEMOISELLE SCHULTZ, from *Tancredi*, with applause. M. EULE, music director of Hamburgh, played a piano forte concertino, composed by himself, with much execution, in which many favourite themes were interwoven with art and ability.

On the 13th the King's chamber musician, M. SCHWARTZ, gave a similar performance: he played several pieces on the piano forte excellently. MESS. HENNING, SEMMLER, KERZ, and EISOLD, (on the stringed instruments) assisted. M. SEIDLER gave his concert on the 20th. He is a violinist, and played a pot pourri and a duet for two violins by PECHATSCHECK with extraordinary ability. His beautiful wife sung several Italian airs, amongst which we observe a theme by CARAFA with variations by WINTER. MAD. MILDER and M. STUMER also sung. On the 26th the twin sisters LITHANDER had a night, when they played a concerto and duet on the piano forte, with power and taste. They also sung an Italian air and duet.

At the theatre nothing new was performed, except an overture and occasional music by SCHNEIDER, to Shakspeare's tragedy of King John, performed on the 13th.

March, 1823.

On the first of this month was a benefit for J. G. SCHNITTER, who was born blind, and who played a violoncello concerto. MR. C. OELSCHIG, a flute player, assisted, and MR. BIRNBACH, who performed a harpsichord concerto of his own.

The concert of MR. STUMER, the tenor singer, took place on the 3d. He sung several of ROSSINI's and PAER's compositions with MESDAMES MILDER and SEIDLER. *The departure of the Troubadours*, a romance, by BLANGINI, arranged by MOSCHELES, with

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variations for the voice, violin, harp, and piano forte, attracted the greatest share of attention.

10th. M. FURSTENAU's concert. He is the first flute of the Saxon Chapel Royal, and had not visited Berlin since 1817. His playing is clear, his embouchure faultless, his tone full and beautiful, the notes all equal, his execution (portamento, legato, staccato and double tongueing) excellent, his expression polished, animated, and touching. He surpassed DROUET.

14th. The concert of a blind violinist, LAWATCHECK.

17th. The Royal Chamber musician, M. H. GRIEBEL's, concert. He is an oboist; his tone is rich, sweet, and pleasing, his playing facile, sure, and expressive.

20th. The favourite brothers, CARL and HEINRICH BLUME had their night. Almost the entire selection consisted of the works of the elder brother, the composer royal, guitar player, and singer, and they exhibited the richness of melody which delights so much in his other compositions.

In passion week GRAUN's oratorio, *Der Tod Jesu*, was twice performed, first under the conduct of the Chapel Master, SERDEL, and the conductor SEIDLER, for the benefit of the widows and orphans of the deceased musicians of the Chapel Royal, and secondly on Good Friday, under the conductor, M. ZELTER. The musicians of the Chapel, the chorusers from the theatre, assisted at the first, and the singing academy at the second performance. The solo singers were MESDAMES MILDER and SCHULTZ, and MESS. BADER, BLUME, and DEVRIENT, Jun.

A new ballet in action has been produced by M. TITUS, the music by GYROWETZ, which pleased by its lightness and vivacity. M. FURST, from Hanover, a bass singer, has appeared in *Sarastro*, *Jacob*, *Almaviva*, and other characters. His voice is improved in power, and is clear, pure, and resonant; but he is deficient as an actor.

April, 1823.

This month has presented many delightful concerts, and has softened the roughness of nature. On the 10th was that of MESS. SENLER and SCHUNKE. M. SENLER is a tenor player, on which instrument he performed a concerto by ARNOLD, and an andante and rondo by WEBER, with pure tone and distinct execution. M. SCHUNKE is a horn player, and sustained his reputation in a concertante for two horns, (with M. LENS) by his beautiful roundness and firmness of tone, and his portamento even in the most difficult passages. On the 26th was M. MOSER's night. He played a violin concerto by MAURER, and by desire, DUPUY's celebrated violin duet with M. SEIDLER. In this he exhausted his art, and vanquished all the difficulties of the instrument with ease and spirit. A symphony by the gifted young MENDLESSOHN BARTHOLDY deserves notice; its rich invention, unity of design, and attentive study of effect, promises much for his future works. The last quartett performance was given by M. MOSER early in the month. At the conclusion two

Hungarian boys, of the name of EBNER, one ten and the other eleven years of age, played MAYSEDER's difficult variations for the violin. The eldest particularly distinguished himself for free bowing, good taste, and the strength and neatness of his rapid execution.

On the 17th M. A. J. FISCHER gave a concert which excited much attention. He is a buffo bass singer, and executes with great rapidity of articulation. The certainty of his intonation, the fullness of his tone, and the distinctness of his passages and ornaments, are highly praised. He sung comic duets, (by MOSCA and ROSSINI) with his pupil and foster daughter, ANNA FISCHER, whose voice is young, sweet, and powerful.

On the 23d (the annual fast) M. SPONTINI gave HAYDN's *Creation* at the Opera House, to the great satisfaction of a crowded audience. The principal singers already mentioned took the solo parts, and the chorus was supported by M. HAUSMANN's company of singers, and by those of the Chapel Royal, both male and female.

On the 29th MAD. MILDER gave HANDEL's *Messiah*, for the benefit of the Waldeck institution. This is a charity established by the lately deceased professor of that name, and supported by voluntary contributions. Four hundred children have already been educated by it. MESS. ZELTER and MOSER conducted, the King's band attended, but we find no names of new singers except that of MISS BLANC.

A German translation of the French piece, "*Le marriage infantine*," with music by C. BLUME, has been brought out, and often repeated with much applause. The heroine of the piece was acted by a child of ten years old, (PAULINE WERNR) and the hero by MISS BRANDES, (13 years old) with much talent. The music is pretty and melodious; several romances are spoken of with approbation. MISS STERNGG, from the theatre of the Duke of Mecklenburgh Strelitz, appeared in the *Freyschutz*, but failed. The following entracts of the month deserve notice. *Adagio* and *Thema*, for the bassoon, by STABERL, played by SCHWARTZ, and SPOHR's concerto in B flat, played by BOHMER.

M. J. WESTERMANN, celebrated for his manufacture of musical instruments, and particularly of piano fortes, has been nominated an academician in the Royal academy of art.

May, 1823.

M. FISHER has again delighted us by his singing at his concert on the second. He sung four pieces, one of which was a new scene, written for him by REISSIGER—the others were Italian comic pieces. On the 17th also he sung *Qui sdegno*, besides other comic songs and duets with his daughter. He goes from hence to Dresden.

On the 7th M. KAUSMANN gave HAYDN's *Creation*, for the benefit of the widows and orphans of musicians. In addition to the professional singers, MAD. SCHUBERT, an excellent amateur singer, took a principal part.

On the 14th the chorus leader, M. SEIDEL, got up a performance of STADLER's oratorio, *Jerusalem delivered*. The music is in the

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free style, and almost theatrical. The airs, duets, and trios, have much melody, and the fugues of the first and second parts bespeak the master. The instrumental accompaniments are effective, though shewy.

On the 15th LEWIS DAVID, aged 12, (from Hamburgh), gave a concert, and played a concerto by RIES, and MOSCHELES' variations on *Alexander's March*. He united with much freedom, considering his age, a strength of touch, roundness of tone, and execution, and elegance of style. M. BADER the tenor singer's concert took place on the 21st. His songs were from MOZART, ROSSINI, and WINTER. His power, firmness, and tone, together with his delightful performance generally, gained him much approbation. M. BEUTLER, director of the musical academy at Berlin, played a divertimento of his own on the piano forte, and MAYSEDER's polonaise on the violin. The uncommon fluency, pure intonation, and beautiful bowing of his violin playing, pleased as much as his finished, powerful, and delicate performance of the variations on the minuet in *Il Don Giovanni* on the piano forte.

At the theatre, the BARON LICHTENSTEIN has composed the music to *the Noble Boys*, a translation from the French, also by him. It pleased exceedingly.

Two singers, MISS STEINZE, from New Strelitz, as *Cherubino*, and M. DOBBER, from Frankfort, appear with success. He is a base—has a compass of two octaves—his high notes are light and pure, and the tone of his voice is at once sweet and powerful. The two boys EBNER have played entracts, and are much improved by their studies under MOSER.

Church music is here a rare phenomenon. The fifty years' jubilee of DR. PAPPELBAUM, in the church of St. Nicholas, on the 25th, gave the young organist, GRELL, occasion to prove his fine talents. The beautiful chorus, "*Let all the world rejoice in the Lord*," the charming duet for two sopranos, "*The Lord is my Shepherd*," &c. and the recitative for the base "*And if I often wandered*," and "*Pray to the Lord*," pleased universally.

On the 15th died, in his 70th year, M. ANTONY BEBZWARZOWSHI, from Jungbunzlaw, in Bohemia, formerly chapel master to the Duke of Brunswick, and who for the last twenty years has been living here in private. He has composed concertos and sonatas for the piano forte, and many songs with piano forte accompaniments.

M. CHARLES BLUM is appointed director of the opera.

STUTGARD—January, 1823.

ROSSINI's *Armida* and *Æsop in Lydia* have been the only operas new to this stage lately performed. The former was played only twice, and the second time to an empty house, though it was said to please the few who did hear it, for it possesses many beauties scattered throughout. KREUTZER was formerly chapel master at this place, and the memory of his earlier compositions is still preserved. His *Æsop in Lydia* is an elegant whole, its character sound, calm, and touching. The accompaniments are plain, and neither full nor

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thin, but abounding with lovely pieces of melody and rich in harmony, without elaboration. The voice parts are simple, and chiefly declamatory. The fables form a portion of this opera, and are said to be set with peculiar truth and expression. This must be exceedingly singular. M. KREBS supported the character of *Æsop* with much ability. The operas repeated were from the works of WEBER, ROSSINI, MEHUL, DITTERSDORF, &c.

Cortez (abridged) was given on the King's birth-day, preceded by SPONTINI's *Festival Hymn*, to which appropriate words were adapted. At the banquet MADEMOISELLE CANZI, a scholar of the Emperor's chapel master, SALIERI, made her first appearance. She afterwards sung at concerts. Her characters were alternately the principals in the German operas, and in those of ROSSINI. Her person is small but elegant, and she is a graceful and lively actress. Comedy is her forte, her best parts being *Rosina (Il barbiere,)* and *Susanna* in *Figaro*. Her voice is powerful and extensive, and what the Germans never fail to remark—*fresh*. Her manner is florid, and her execution neat. She failed in *Amenaide (Tancredi,)* and *Armida*, for want of strength and dignity. Her intonation is however defective, and her pronunciation of the German language polluted by her introduction of vowels between consonants, after the Italian custom. The principal resident artists are MESSRS. HASER, HAMBUCH, and ROHDE. The first, a member of the Old Italian Opera at Prague, has attained high cultivation in a good school. MR. HAMBUCH (who is also a good violinist,) was received on his return from Vienna with much delight. He is a little too prone to use his falsette, allured probably by the captivation and the demands of a florid manner. MR. ROHDE is remarkable for his very rapid articulation of notes and words, in which he is stated to excel even the Italians. MADEMOISELLE SEEL, from Munich, is engaged for the concerts and the opera. She played *Desdemona*, *the Princess* in *John of Paris*, and *Sophia* in PAER's *Sargino*. She is a pupil of WINTER, is rather pretty, and has a good voice, but is young in the profession. She was well received, and her duets particularly applauded. MADEMOISELLE PASTORI, from Venice, a pupil of ROSSINI, has been heard at the winter, and is engaged for the royal concerts. She is a correct singer. Her upper notes are pure and powerful, but the middle are thick, and there is an inequality in the general tone, arising from the want of assimilation between the voce di petto and the voce di testa.

The subscription concerts of the Chapel Royal are begun, and are well attended. The King and his family honour them with their presence. The selections are excellent, presenting an equal portion of antient and modern music, and there is a constant succession of the first professors.

Three concerts have been given: 1st. by MADEMOISELLE CORRI, from the King's Theatre, London; 2d. by the new Conductor, PECHATSHECK; and 3d. that of KRAFFT, a professor.

The Germans did not receive SIGNORA CORRI (who it will be recollected is Scotch by birth and English by education) with the respect we must still consider to be due to her talent. They speak

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of her as the pupil of CATALANI, and praise the beauty, evenness, and perfection of her shake, which they truly observe is an ornament almost forgotten. Why she was not approved is not stated.* Mr. P. is an accomplished violinist and composer.

CARL SCHUNCKE, a pianist, played before the King, and in many private circles on his way to Paris. He also gave a musical entertainment, which fully answered his expectations. A terzetto for male voices, by TREUS of Weimar, with an accompaniment for the violin, horn, and guitar, gave great delight. WEBER'S *Preziosa* was also heard with exquisite satisfaction.

MADEMOISELLE FISCHER, of Brunswick, is engaged for the theatre.

On the 20th of October, 1822, there was a musical festival at the Catholic Church of St. Nicholas. SCHNEIDER'S oratorio of "*The Last Judgement*" was performed—professors from Dantzic, Kœnigsbergh, and other places assisting. The orchestra consisted of about two hundred performers, half vocal and half instrumental. What constitutes a singular feature in this performance is that the solo parts were sung by amateurs, and very excellently. The concerted pieces (unaccompanied) went remarkably well, as did the chorusses. There was an evening concert at an English house, where BEETHOVEN'S *sinfonia eroica*, the overture to the *Freyschutz*, and an excellent symphony by URBAN in F. were given with great precision.

Besides the novelties at the theatres, the repetitions have been as follows: *Iphigenia in Aulis*, *Vestalin*, *Don Juan*, *Maria von Montalban*, *Zauberflote Uthal*, *Barber of Seville*, *Jacob Opferfest*, *Je toller se Besser*, *Turco in Italia*, *Freyschutz*, *Italiano in Algieri*, *&c.* The following are the operas newly got up: *La Cenerentola*, *the Mandarin*, in one act, music by RITTER, Chapel Master at Manheim. *Faust's Zaubermental* (for Mr. RHODE'S benefit) a burlesque, with music selected from MOZART, CIMAROSA, HUMMEL, &c. *Sulmona*, a magic opera in three acts, music by LINDPAINTER. The *Cenerentola* pleased little, although the singers and orchestra exerted themselves to the utmost, and the concerted pieces went well. It appears therefore that we are only gradually taught to be pleased by the barren sweetness of the present Italian style. MAD. STERN, as the *Cenerentola*, deserves all praise for her singing, though her acting was lifeless and affected. The music of the *Mandarin* is light, flowing, and in most parts very pleasing, and the instruments are employed with judgement. It belongs more to the class of a piece with songs and laudevilles than to the opera. The following pleased, particularly a romance by MAD. HUG, with a simple accompaniment for the guitar and flute, delicate and melodious; a canon for three voices in D, a Chinese march on account of its originality, and a little duet for a soprano and tenor, with a guitar accompaniment, in which M. HAMBUCH'S fine-toned voice was particularly distinguished. *Fausto Zaubermantel*, as a piece, has no claims upon the

* It is, as we esteem it, a singular proof of public injustice, that this young lady obtains no where the reputation that ought to be the meed of her beautiful voice, her delightful facility, and her perfect intonation.

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critic. The duets and airs from MOZART's *Theatralische Abentheuern*, which we now seldom hear, were well introduced. M. ROHDE, as the shoemaker, acquired merited and loud applause, in an air by HUMMEL. A drinking chorus, in polacca time, pleased. MADEMOISELLE STERN, as the shoemaker's wife, was equally distinguished by her beautiful singing and her buxom action. The music of *Sulmona* authenticates the talent of the composer. It cannot however be denied that M. LINDPAINTER in many pieces seeks for piquant, unusual, and unexpected modulations; the instrumental parts are here and there overloaded with the present fashionable taste, and difficult in the performance, yet the majority of the pieces are pleasing, melodious, flowing, and the characters very distinctly marked. The scientific and spirited overture is particularly happy; the introduction and chorus of priests, in the serious style of GLUCK, a duet for a soprano and tenor, two cavatinas by the Prima Donna, delightfully sung by MAD. HUG—the first light and trifling—the second fanciful and sweet. The second and imposing finale, (particularly the stretta in B flat) as well as the comic parts of the opera, where the two duets between the Fisherman (MR. ROHDE) and his wife (MAD. GOLDENBERG) obtained deserved acknowledgment.

Amongst the foreign performers who have appeared here we first heard MAD. KRUGER, from Darmstadt, in the following parts:—*Emmeline*, *Desdemona*, *Amenaide*, *Fanchon*, *Rosina*, *Susanna*, *Agatha*, and *Armida*. She is a respectable singer, with a pure powerful voice, of extensive compass, but somewhat shrill and sharp in the higher parts.—She frequently hurried the passages, and thus was indistinct and incorrect. Her most successful parts were *Desdemona* and *Rosina*.—Also the wife of PISTRICH née *Hornik*, from Vienna, delighted us in *Isabella*, in the Italian *Pamina*, the *Cenerentola*.—She pleased on account of her delightful and pure, though somewhat weak voice, and by her unaffected and clever performance. Her action only wants a little more spirit and vivacity. MAD. FISCHER is now our own; she earned great applause in her debut in the characters of the *Princess of Navarre*, *Julia in Agatha*, and *Sophia*. Our opera increases in worth. We regret that the tenor, MR. BADER, from Berlin, was received from his engagement here. The second tenor, MR. BEILS, has left the stage for a short time, and we expect his successor. MAD. SEEL (now married to ECKNER) is returned to Munich.

MAD. CLELIA PASTORI is returned to her native country: it is asserted that she is engaged by the King for the winter as a concert singer.

The second half of the subscription concerts of the King's chapel deserve not less than the first, the greatest praise. Amongst the grand works sung, HANDEL's *Messiah*, with MOZART's accompaniments, HAYDN's *Seasons* and *Creation*, have been given. We also heard with the greatest pleasure the second finale to *Il Don Giovanni*. The MESDAMES PASTORI, STERN, HUG, and SEEL, sang airs by various Italian and German composers.

We also heard an overture duet and quartet from the opera *Phadra*,

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by ORLANDI. The compositions are flowing and melodious, the accompaniments methodical and scientific. The following were the performances of our Virtuosi: A grand new violin concerto by PECHATSCHECK, which received universal applause both as a beautiful composition and as a masterly performance; a new duet, by the same master, played by him and MR. STERN, wherein both professors were nobly emulous of each other; a concerto for the horn by CRUSSEL, played by SCHUNKE; variations for the violoncello by MAINHARD, and played by KRAFT; a violin concerto by CREMONT, beautifully played by NICOLA, of whose compositions we also heard a spirited overture; a flute concerto of LINDPAINTER's, played by M. KRUGER—he performed the greatest difficulties with ease, and an adagio with delicacy and feeling. M. G. REINHART played a clarionet concerto of LINDPAINTER's; his facility was astonishing. The grand symphonies consisted of the works of MOZART, HAYDN, BEETHOVEN, SPOHR, KROMMER, &c. overtures by CHERUBINI (to Elisa and Anacreon), FESCA, SPONTINI, WEBER, VOGEL, LINDPAINTER, and HASER. We heard also, by the last named composer, a piano forte sonata, a spirited vocal piece for four voices, and a scena for a base in a strong style, with great pleasure. The recitative, "*Vinto son, ma non oppresso,*" is uncommonly powerful and energetic. The young L. SCHUNKE played HUMMEL's piano forte concerto in C very well; MADEMOISELLE SATTLER, a young dilettante of great ability, a pupil of ABEILLE, played variations by MOSCHELES, and M. KREBS, jun. a pot pourri of his own composition, with fire and spirit. MADEMOISELLE DELPHINE VON SCHAUROTH astonished us in a brilliant rondo by HUMMEL, and variations by MOSCHELES in G. Great works executed by children always lose something of the necessary strength and precision. MAD. KRUGER sung an air from *Titus*, with the clarionet obligato, very beautifully. MADEMOISELLE FRANCISCA FERRARI, from Christiana, gave a concerto on the harp. If she be not already a distinguished performer, she is so young that industry will yet do much for her. M. VIMERCATI played on his way through this place, at Court, and in many private circles, with great execution and taste, upon a Mandelin, perfected by himself. M. LINDPAINTER has composed a cantata, verse and chorus, on the birth of a Prince. It resembles our *God save the King*. HAYDN's mass in D has been performed in the Catholic Chapel, and FESCA's *Pater Noster*, set for eight voices, at the Palace Church, together with a movement for LINDPAINTER's *Te Deum*. The orchestra has gained an able assistant in M. LEUTNER, a double bass player, from Vienna.

A society for the performance of sacred music has been established about six months, under M. KOCHER, which is patronized both by the Government and the Clergy. Its members are numerous, and it interests all classes.

VIENNA—December, 1822.

Karnthnerthor Theatre—a new German opera, *Libussa*, the compo-

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sition of CONRAD KREUTZER, has been performed with complete success. Every repetition has increased its fame.

Theatre in Leopoldstadt—"*The widow of Hungary*," a new vocal piece—the music by MR. MULLER, is very prepossessing and popular.

On the 1st of December, FRANZ LISST, an Hungarian boy of ten years old, appeared at a concert given in the Provincial Town Hall. This youth fell as it were from the clouds amongst the musicians of the capital, and excited the highest admiration. His performance upon the piano forte seemed almost incredible—his power and his years seemed physically incompatible. This young giant executed HUMMELL's very long and difficult concerto in A flat with a strength, facility, and truth of expression, and at the same time with so much light and shade, that it was perfectly astonishing—and what adds to the wonder is, that it is stated he played every thing at sight. May Polyhymnia (says the German reporter) protect this tender plant and defend it from storms, so that it may grow and prosper. In the second act he performed a fantasia or rather a capriccio, and the little Hercules combined the *andante* from BEETHOVEN's symphony in A, with the subject of a cavatina in ROSSINI's *Zelmira*, with surprising ability.

LISST has since played at many other concerts, we perceive, inspiring universally the same sentiments by his powers.

On the 22d and 23d, HAYDN's Creation was performed by the Society of Musicians for the benefit of the widows and orphans of deceased members—MAD. GRUNBAUM—MESS. BARTH and SEIBERT were the solo singers. On the 25th there was a concert at the Grand Royal Ball Room for the benefit of the City Hospitals. MAYSEDER played a rondo of his own composition, and M. SCHOBERLECHNER a piano forte concerto, written by himself. A concertante of COCIA's for the flute, oboe, and trumpet, was performed by the brothers KHAYLLS.—Two choral hymns by the organist of the cathedral, PREINDL, and two or three Italian pieces sung by MAD. UNGER and M. JAGER, made up the selection. The whole was well executed, and the receipts abundant.

BEETHOVEN has just finished two grand masses, and is employed upon a symphony. MAD. FODOR—DAVID, RUBRINI, and NOZZARI, (tenors), and AMBROGI and BOTTICELLI (bases), are engaged for the opera—Composers, CARAFA and MERCADANTE.

January, 1823.

On the 2d, MAD. SCHUTZ took the principal character in KREUTZER's *Libussa*, but failed. At the other theatres, during this month, several pantomimic representations, founded on magic or fairy tales, were given with music and dances. At the Karnthnerthor Theatre, short concerts, as preludes to the ballet, which are very common in Germany, have been given. At one a concerto on the claviciliuder,*

* For an account of this instrument see the Musical Magazine and Review, vol. 3, page 172.

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an instrument invented by Professor CHLADNI, was performed by M. CONCONE with great applause.

There is at Vienna M. LEGNANI, whose performance on the guitar is the subject of strong interest. We find his name in many of the concerts as playing airs with variations, and as singing similar things. On the 12th at noon a concert was given by M. FUNK, the first violoncello to the King of Denmark. He played a concerto by BAUDIOT, and variations, with a quartetto accompaniment.

An operetta, called "*the Young Uncle*," set by SCHOBERLECHNER, is represented as very elegant; it was played on the 14th. On the 22d, ROSSINI's *Maometto* was performed for the benefit of MAD. GRUNNBAUM, at the Vienna Theatre. The story is feeble, and the music, says the German critic, merely repetitions of himself; and although the opera did not experience the terrible fate at Vienna it suffered at Venice, a perfect silence unequivocally expressed that the same opinion was entertained of its deserts. The introduction (there is no overture) pleased; one of its movements was so badly performed that it was necessarily repeated—the singers bawled and the orchestra dashed in with all its force, the players whistled, blew, drummed, crashed, and banged.* A few of the pieces in the first act, particularly a terzetto, and a largo in the finale, were applauded, but the nothingness of the second act produced a torpor that went on increasing to the end. M. SIEBER, in *Mahomet*, wanted science—MAD. UNGER was most successful. In the Josephstadt Theatre a piece by the chapel master GLASER did not please much. The critics complain that it is a proof of the poverty of the German opera, that M. SPITZREDER, a singer, should take for his benefit the part of a dumb man.

On the 15th, MOZART's *Requiem* was performed as a mass for the dead, at the Augustinean church. It has not been so perfectly executed for a long time.

M. HASLINGER has completed his collection of all BEETHOVEN's compositions in two volumes folio. England it seems is to have the honour of publishing this great work—"Fortunate Britons!" exclaims the German reporter, "should our descendants ever vouchsafe to lend their attention to BEETHOVEN's universal celebrity, they must pass over to you, to admire his numerous productions illustrated in a well exemplified and beautifully printed edition. Yet are ye worthy of the honour? You have ennobled true service. Rests not HANDEL by the side of your kings?"

February, 1823.

This month contains very little worth notice. The theatres were principally occupied by the romantic and magic dramas, of which the Germans appear to be singularly fond, and of these but two were

* The german language, it must be confessed, exceeds all others in making the sound echo to the sense, as witness these words from the original—*pfiff, bliess, paukte, schmetterte und trommelte.* The old verse descriptive of a battle, "*pif, paf, poff, vah, vah, La Bombarda resonat,*" is nothing to these.

successful. More than one completely failed. At the Karnthnerthor on the 15th, a lyric tragic opera called *Cordelia*—the poetry by WOLF and the music by KREUTZER, was given with complete approbation. The heroine marries contrary to her father's consent, flies with her husband to Switzerland, who is there murdered by banditti. Her child also falls into their hands, and Cordelia goes mad and wanders about the mountains. The music bears the mark of profound feeling, the expression is impassioned, and the whole picture is enlivened by the most delicate touches; the gradations are coloured in the most masterly way, and the production is honourable to German art. MAD. SCHRODER was called for, together with the composer, and hailed with enthusiasm at the end of the piece.

On the 12th, there was in the same theatre, a concert under the patronage of the female nobility, a society established for benevolent objects. The novelties were a duet for piano forte and violin, by MESS. PIXIS and BOHM, their composition. Variations for the bugle, composed and played by Mr. Professor HERBST. Duet for oboe and flute, composed by MOSCHELES and executed by MESS. KHAYLL and ALOYS. MESDAMES UNGER and LITHANDER sung, and the latter is censured for imperfect intonation. Contrary to expectation the house was only half filled.

On the 19th, at the hall of the Musical Union, there was a private evening entertainment given by Mr. HELLMESBERGER. Mr. H. played a new violin concerto, composed by himself, who, says the critic, may be as satisfied with the public as the public was with him.

M. WORZISCHECT is appointed Court Organist.

March, 1823.

On the 2d there was a concert for LEOPOLDINA BLAHETHA, 12 years of age, who played piano variations with orchestral accompaniments, composed by herself. This child merited and received (as usual) much applause.

9th. Morning concert of the flute player, KHAYLL. The audience was numerous and fashionable. M. K. is spoken of as a great artist.

On the 13th, ROSSINI's *Otello* was given at the Karnthnerthor Theatre for the first time. *Otello*, DONZELLI; *Desdemona*, MAD. FODOR; *Elmira*, AMBROGI: *Rodrigo*, DAVID; *Jago*, CICCIMARRA; *Emilie*, MAD. UNGER. The house overflowed—so that at six o'clock not even standing room could be had. The reception of DAVID (who is an old favourite) and AMBROGI resembled the bursting of a cloud. In truth, DONZELLI is no ordinary rival. He has a beautiful voice, of such compass that he never uses the falsette—his action is polished, his recitative particularly impressive, his elocution generally good, and his whole performance full of life and expression. MAD. FODOR, though she had not quite recovered the fatigue of a long journey in a coarse season, justified all that the French and Italians have said of her. Educated in a fine school, her voice has obtained such flexibility that every passage is executed with a lightness and at the same time a tenderness it is impossible to describe.

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Her singing in the third act is spoken of as inimitable, and is said to have excited the manifest admiration even of those acting with her. She was applauded at every entrance and every exit.

The fourth Society's concert took place on the 16th.

On the 17th, at the second representation of *Otello*, there was a very full house, but MAD. FODOR was suddenly taken ill and fainted while singing a duet with *Emilie*. The curtain fell, and the representation could proceed no further.

On the 21st, *Armida* was given for the benefit of M. JAGER, who sung, it was said, for the last time. He goes to Darmstadt.

On the 23d and 24th, HAYDN's *Seasons* was performed in the City Theatre by the Society of Musicians. The principal parts were taken by MAD. GRUNBAUM, MESS. BARTH, and WEINMULLER. He supplied the place of M. FORTI, who died suddenly.

On the 30th, there was a concert in the Karnthnerthor Theatre for the benefit of the Charitable Institution. The principal singers were present, but there was no novelty except variations upon the Czakan, (an untranslateable word) by a child of 8 years old, MASTER KHAYLL, the son of the flute player. He gave a concerto on this instrument, whatever it is, at his father's benefit.

On the 31st, there was a morning concert for ANTONIA OSTEN, aged 11 years. A M. JANSA played a violin concerto of his own, and a female amateur sung PUCITTA's "*Mio ben.*" The young OSTEN played variations on an air from *La Donna del Lago*, by SCHOBERLECHNER, in a manner to shew great improvement.

Armida was repeated at the Theatre this evening, and M. JAGER again sung. He was called for at the end of the play—a wreath of flowers was thrown to him, and the audience shouted—"Remain, Remain." The actor pressed the flowers to his heart, and faultered, "Perhaps it will yet be permitted to us to see each other again." The reporter however is disposed to treat this scene with a very contemptuous levity.

M. SIHAUFFER, an active and inventive instrument maker, has introduced a new one, which he calls "*Guitar d'amour.*" It is of the same form, but of greater compass than the old guitar—is strung both with wire and catgut. It is played with a bow, and its tone is full and sweet, resembling a hautboy at top and a bassoon at bottom. It is particularly calculated to facilitate the execution of chromatic passages even in double stopping, and is allowed to be a valuable addition to the instruments already in use.

April, 1823.

On the 3d there was a morning concert, with declamation by the Royal Court performers, HENRY and EMILY ANSCHUTZ, who are described as the ornaments of the national stage. Music and declamation were alternately given with great applause, but there was no novelty. On the 4th, at the Leopoldstadt theatre, a new piece, called "*Folly and Sorcery*," the music by VOLKERT, was produced, but it was with difficulty that it was endured. At the theatre at Vienna, *Don Juan* was given for the debut of MISS SONNTAG, who was en-

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thusiastically received, and encored in several of her songs. So violent indeed was the applause of "the patriots who assembled that at the second repetition, where they were not, every thing went off very flatly. On the 5th, in the Josephstadt theatre, a melo drame, called "*The mad Orlando*" was performed—the music by GLASER. It is remarked as a matter of wonder, that the dramatis persona consisited of 54 persons. On the 6th, in the Town Hall, at noon, was the concert of M. SCHOBERLECHNER. The only novelty we find is the name of MISS LINHART, as a singer. On the 8th was the concert of M. JOSEPH MERK, Court Chapel violoncello. M. KRAHMER, an oboist, played, and M. WORZISCHECK, a concerto of his own on the piano forte.

At the representation of the *Zauberflote*, on the same evening, at the Vienna theatre, a MISS VOGEL is said to have *gargled* a bravura as *the Queen of night;* and MISS SONNTAG sung delightfully in *Pamina.*

14th. The Italian company, at the Karnthnerthor, gave "*Il Barbiere de Siviglia.*" The songs of ROSINA are considered as too low for FODOR, and those of her consort were too high for DONZELLI, who transposed one three notes, and the duet "*Al idea,*" from G to F. DONZELLI'S voice is highly eulogized; and it is remarked of FODOR, that her ability consists in making art appear like artlessness. The powerful voice of M. LABLACHE is spoken of as prodigious.

15th. In Germany as in London, there were actors and actresses "of all work;" for at the Vienna Theatre there was a piece produced in which MAD. RAYMUND personated a Tyrolese—a Doctor—a Jewess—an Italian singer—and a maid of Bohemia. MR. HASENHOUT (a la Cooke of Drury-lane) played in one quodlibet alternately on the guitar, violin, tenor, violoncello, and double base—and what is equally novel, eight variations on an air of HAYDN'S upon the drum!

On the same evening M. C. M. VON BOCKLET, professor of the violin and piano forte, had his concert. There was nothing new except a fantasia extempore by the professor himself on the piano forte.

20th. The concert of LEONARD SCHUTZ (8 years old). He played a concerto on the guitar. His brother, 10 years of age, played a duet with him on the guitar and piano forte, and accompanied some of the vocal pieces.

23d. MR. VOLLMAR appeared as *Sarastro;* his youth is past and his voice still uncultivated.

On the 29th. The most singular, and to the Germans the most interesting performance of the season, took place. It was for the benefit of the Pension Institution. It was a romantic drama, under the title of "*Ahasuerus, the never sleeping,*" and the music consisted of compositions written by MOZART for instruments converted into songs, duets, and concerted pieces, by the CHEVALIER VON SEYFRIED. This was a true national festival, a homage to the illustrious musician, and great thanks are due to the master who thirty-four years after the death of the immortal composer has erected so solid a

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fabric from the scattered materials, and has executed this gigantic task with judgment, science, and in the spirit of the original. He has indeed enriched the German opera with the most valuable treasures of its greatest master.

Brunswick—January, 1822.

The opera and the theatre have not exhibited much novelty. Miss Schultze, of Carlsruhe, a pupil of Geroni, has appeared in the Princess of Navarre, Emmeline, Julia *(the Vestal)*, and Emmeline in the *Freyschutz*. Her voice is not fine, and her musical education has not been continued long enough to perfect her in the requisites. She is uncertain and unsteady. Her acting however promises well. Signora Caterina Cinelli, from Paris, appeared in the Theatre, and also gave a concert (which nobody attended) at the Prussian Hotel. She is a contralto, and is represented with *only* the following slight faults:—She is at present deficient, says the reporter, in firm tone, pure intonation, steadiness, and skill. In truth, she must be an admirable performer, and the negative success of her concert is accounted for.

Cherubini's Lodoiska has given occasion for the display of the talent of Miss Fischer and Mess. Corvet, Wehnstedtt, and Guntler. The opera of *Gli Amori Marinari* has been played, but though it is said to contain many beautiful pieces, it made no sensation. M. Knaust, a Brunswicker, is celebrated for his fine tenor voice and for his great improvement. *De Bar und der Bassa, (the Bear* and the *Bashaw)*, after the French *vaudeville*, the music by C. Blum, has been often performed. In this piece M. Bacham and Geber, and Mad. Schmidt, are highly commended. *Armida* is preparing at the Grand Opera. In September, M. Sieber, a singer from the Imperial Theatre at Vienna, gave a concert, which was supported by his own and his daughter's (Clara) talents. M. S. has a fine and extensive base voice, with great volume and roundness especially in the lower tones. He also uses his falsetto with great skill. He possesses the essentials of Italian style, which he particularly displays in Rossini's compositions. He afterwards performed on the stage in the part of Tancredi with great applause. Miss Clara Siebert is a young singer of much promise, but as yet her chest wants strength for the execution of a grand bravura.

Leipsic—December, 1822.

The theatre at Leipsic has afforded no new composition. The *Freyschutz* of Marie Von Weber was performed thirty nights, and always to full houses. Of this work all Germans speak rapturously*. A piece called "*The interrupted sacrifice*" was also highly appreciated. The principal male performers are Mess. Fischer, Genast, Vogt, and Hofler. Mad. Haase, (from Dresden) is considered as a charming actress, as well as a graceful, elegant, and beautiful woman.

* We shall take an early opportunity to examine its merits.

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MAD. WERNER and MAD. NEUMAN SESSI are singers of rank. The execution of the first is highly commended, and the expression of the second is so pure and masterly, that in one of her songs in the character of *Elvira*, she obtained from the whole house a spirited "*Brava.*" *La Preziosa* (by WEBER) was given on the birth-day of the Sovereign Prince, and MAD. GENAST is particularly mentioned as excelling in one of the characters.

But concerts are the particular musical distinction of Leipsic. There is a weekly establishment (by subscription) which was this year so extensively supported, that not only the room where the music was performed, but the anti-rooms were filled with an eager audience. The selections are made by the directors in the most judicious manner, and consist of a very various intermixture of instrumental with vocal music. MAD. KRAUS WRANITZKY is here a far greater favourite than at Dresden. The Leipsic connoiseurs consider her voice to be *fresh* and pure alike in all its compass, her conception noble, her execution elegant, and her general expression masterly and touching. And this opinion should seem to proceed from one who has studied vocal science, for he dwells especially on the perfection derived from the careful and peculiar manner of forming her tone, which is described as being alike favourable to beauty and facility. She sung a scena by RIGHINI, *Io ti cerco;*" BEETHOVEN'S scena, "*Ah perfido,*" CIMAROSA'S "*Guardami e in questo ciglio,*" and a grand scena from ROSSINI'S *Zelmira*, with equal excellence. Yet so nice is the judgment of the critic, that he notices her having failed in a passage of excessively difficult execution, at the end of a song of WEBER'S, "*Misera me.*"

MADEMOISELLE FUNK, a Saxon, in the service of the Court, sung for the first time at Leipsic, in the eighth concert, PAER'S "*Di fuggitiva il nome,*" from *Sofonisba*, and although a little hoarse after her journey, she was received with much applause. The selection for the ninth concert exhibited a contrast between the earlier style of dramatic composition and that of the present day, which proves, says the writer, "that the effect formerly attained by fewer and simpler means, is now only to be gained by elaboration." "*Morning,*" a descriptive and pastoral cantata, by RIES, pleased exceedingly.

MATTHAI, LANGE, and KLENGEL, played concertos on the violin. The first artist is considered the most excellent. He played his own music, and MR. LANGE also performed a concerto by him. MR. KLENGEL has attained great firmness and beauty of tone. His concerto was SPOHR'S, in B.

MR. GRENSER is a young flute player, but of considerable promise. MR. HEINZE a clarinet of much accomplishment. MR. BRAUN, an oboeist, in the service of the King of Prussia, and who is also a composer of merit, executed an elaborate concerto written by himself, not only with facility and firmness, but with delightful tone. His style is peculiar and appropriate to the character of his instrument, which, though not incapable of inspiring joyful emotions, has yet its more decided attribute in its plaintiveness. His performance produced an immense sensation, and he is held to be "a rare master."

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The tenth concert was marked by a scena by MADAME WRANITSKY, with a violin accompaniment, by MR. KLENGEL, "*Ch' io mi scordi di te*," which was so finely sung, that all sense of the accompaniment was lost. A young professor, named LINDNER, played a violin concerto of his own, of such immense difficulty, that though the performance was exceedingly neat, and in particular points, (leaps from low to high notes especially) perfect, yet the embarrassments, invented only to be overcome, seemed too many and too great, and disturbed the pleasure which would otherwise have resulted. The third part of "*The Last Judgment*," by SCHNEIDER, occupied the entire second act.

There was an extra concert, in which a rivalry (a-la-mode des DEMOISELLES TREE and PATON, at the Royal Academy Concert,) between the MISSES FUNK and NEUMAN, excited such exertions as were fatal to the effect, by the force and extravaganza. The fair antagonists oversung their voices, and lengthened grace into disgrace.

A full piece of LINDPAINTER's gave great satisfaction.

To these the larger establishments are to be added subordinate institutions—a sacred, vocal, choral academia, quartett and other parties of a more limited nature. A society of amateurs, at whose meetings full pieces, both vocal and instrumental, were done, is dissolved, but upon the whole, the love and practice of the art are still extending.

April, 1823.

The records of the musical transactions to this date relate almost solely to the weekly concerts, and the detail is by no means sufficiently interesting to be translated into our pages. MAD. KRAUS WRANITZKY continued to sing both in German and Italian till the fourteenth concert, when MISS SIEBER and her father from Dresden appeared. MAD. W. is excessively commended, and the only fault attributed to her is the imperfection of her high notes. Of MISS SIEBER's performance the reporter speaks very handsomely, and allows that she has improved during her stay at Leipsic. Her principal defect seems to be an abrupt manner of taking and learning her notes. MR. SIEBER is spoken of very highly, but is blamed for his excessive use of ornament—a redundancy the least to be expected in a base singer. MR. HERRING, a tenor, is mentioned as a singer worthy to second MAD. WRANITZKY. The only new production given at these concerts appears to be a symphony by J. A. ANDRE: the instruments are ably employed, and the whole composition is rich in ideas and diversified by unexpected turns. It was scarcely so well performed as it might have been.

The only things wanting remark we observe is the performance of our "*God save the King*" by a full orchestra, and adds the reporter, were not this so often repeated it would have more effect. A MS. overture to *Lucretia* by MARSCHNER—very wild and boisterous. New overtures by SCHNEIDER and by ALOYS SCHMITT is also mentioned. One by REISIGER, written from the opera of *Dido*, was very beautiful. Beside the usual concerto players, M. QUEISER on the serpent—the younger M. HAASE (a scholar of POLLEDRO's) on

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the violin—M. HARTKNOCK on the piano forte—and M. GAHRICK on the violin, are mentioned with approbation.

There have been several single concerts for the benefit of individuals and of public charities, but we find no novelty except a piano forte concerto played by M. J. BENEDICT, a scholar of WEBER's, and composed by the latter. He has much execution.

On the 14th of February, M. ROSENFELD, from the Vienna Theatre, appeared as the Prince in BOIELDIEU's *John of Paris*. His singing is unpolished. M. FISCHER shortly after played in ROSSINI's *Il Barbiere*, and the Leipsic critics are highly gratified by his voice and manner.

The society for the cultivation of sacred music this quarter has given very fine pieces. M. POHLENN is appointed Director.

FRANKFORT UPON THE MAINE—March, 1823.

MADEMOISELLE ROTHHAMMER, from Munich, is a valuable acquisition to the theatre. She has a full voice, much facility, and an excellent manner, and if her enthusiasm (which appears to fail) does not leave her, she will become a fine bravura singer. MAD. BAMBERGER ranks next, and MAD. DOBLER is little inferior to either. Her husband is a good base; so powerful an organ is seldom gifted with such flexibility. MESS. NIESER and GROSSER are good horns. The whole establishment, and particularly the chorus, is much improved since the management devolved on Mr. GUHR. The most classical works are performed. By the side of MOZART, whose works have been often repeated, stand CHERUBINI, MEHUL, WEIGEL, WINTER, and SPONTINI. WEBER's *Freyschutz* is the grand popular attraction. ROSSINI has ceased to draw, and is therefore seldom heard. MISS HALLENSTEIN failed in *Constance (L'ênlevement du Serail.)* Mr. FREUND, an excellent base from Mentz, has truly Italian comic humour.

In this city there is an institution under the title of the Society of St. Cecilia, which keeps alive the taste for pure composition and fine execution. The performance falls short only in uniting instrumental effects. The sacred compositions of the antient Italian and German masters—of HANDEL, BACH, and MOZART—are given. The extraordinary interest this institution excites, affords a delightful proof of the diffusion of the love of art.

During the winter several eminent foreign professors have visited Frankfort. M. MAZAS, though he has credit for a great command on his instrument, seems scarcely to have been as highly appretiated as in other cities. His concert was but ill attended. M. DOTZRAUER, from Dresden, with two sons of tender age, one of whom played the piano forte, were better received. But the phænomenon that attracted all hearers was DELPHINE VON SCHAUROTH,* a girl of nine years old. This child has attained an astonishing perfection upon the piano forte. She is gifted with a degree of natural

* MADEMOISELLE SCHAUROTH lately played in London, and verified the character here given of her performance.

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sensibility and musical feeling which speak to the heart in her animated execution of the most difficult compositions of HUMMEL and BEETHOVEN. Even M. CHARLES SCHUNKE, who is without question one of the finest players living, cannot banish from our recollection the memory of this delightful child. M. S. possesses all the brilliant excellences of an accomplished virtuoso—his playing produces the most grand effects—he has a facility and a command of the instrument unlimited—a peculiar and effective portamento, produced by the mere elasticity of the finger, but he does not touch the heart. But though he is an admirable player, the critics say he knows nothing of composition or even counterpoint, as was proved by his concerto. Amongst the concerts of resident professors that of M. GUHR was most distinguished. MOZART'S *Idomeneo* was given, and executed with great power and precision. Little SCHAUROTH assisted, and M. G. himself played SPOHR'S concerto, written on the model of a cantata. There were several other benefit concerts.

In the assembly of the museum, besides the grand symphonies of MOZART and BEETHOVEN, an allegro by SCHNEIDER, of Wartensee, a rich and learned composition, was heard with great approbation.

May, 1823.

The first public concert given in the course of the month of March was by our excellent violin player MR. HOFFMAN, Concert Master. This worthy professor has long gained the love and esteem of the musical public, and the best evidence of his worth, that he has been able to preserve it for a series of years. He performed a concerto of his own with pure taste and unfailing firmness. The variations given in the second act place Mr. H.'s talents even in a more shining light. MAD. BAMBERGER and NIESER were heard in two airs. On this evening also MR. RIEPFEL, the newly engaged violoncello, played for the first time in public. When a youth of 17 he performed with purity, correctness, great execution, and taste. MR. RIEPFEL possesses now many of the excellences of a distinguished player, but fire and strength appear wanting. MR. C. SCHUNKE played his fantasia for the piano forte at this concert with phosphoric lightness of effect. On the 17th March Mr. C. S. gave an evening performance, and played MOSCHELES' variations upon *Alexander's March*, *Nel cor più non mi sento*.

Next to Mr. S.'s performance and the singing of the young MAD. HEINEFEDER particularly pleased, who unites a highly beautiful and powerful voice with correctness and purity. She promises to arrive at the highest rank in art. Pieces of four voices were performed by MESSRS. GROSSER, BRAUER, DOBLER, and HASSELL. On the 21st of March a musical declamatory evening performance was given by MR. PECHATSCHEK, Concert Master to the King of Wirtemberg. The compositions performed by Mr. P. on the violin were all his own. A knowledge of the science and tasteful arrangement were principally apparent. Mr. P. handles his difficult instrument brilliantly and with firmness—his performance is sensitive, his

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intonation without a fault, and the management of his bow excellent. MAD. BAMBERGER and MAD. SCHULZ supported the evening with singing and declamation. On Good Friday MR. GUHR, Chapel Master, had a benefit at the Theatre. The performance was divided into three parts—the first, MOZART's Requiem—the second, an air for MAD. BAMBERGER and a song of BEETHOVEN's—the third, a part of HAYDN's Creation. On the 30th March we heard MR. JACOB SCHMITT for the first time in a concerto of his own. This young professor is under the care of his accomplished brother, MR. ALOYS SCHMITT, who has made him a clever piano forte player and a well-grounded composer. MAD. HERNUK and MR. BEER sung with applause.

During the fair, CHERUBINI's *Medea* and PAER's *Achilles* were brought out. In the first deeply expressive and sentimental composition MAD. ROTHHAMMER sung the very difficult part of *Medea* with dignity and strength. MR. DOBLER gave in the same grand performance *Creon*, with his powerful base voice; and M. NIESER, *Jason*. But the peculiar qualities of M. NIESER were more apparent in the brilliant part of *Achilles* in the second opera. His graceful manner and his general appearance is particularly adapted to the performance of Italian music. MAD. BAMBERGER, as *Briseide*, acquired great and deserved applause. C. M. VON WEBER's *Preziosa* has a fresh lively colouring. Among the performances which M. MAUER, of Berlin, gave on this stage, his *Caspan* in the *Freyschutz*, and *Leporello* in *Il Don Giovanni* deserve particular praise. MEHUL's *Valentine of Milan* is in preparation for performance in German.

Our limits will not allow us to carry our sketch any further in our present Number, but we shall resume it hereafter, and from time to time (though probably less in detail) endeavour to convey all the intelligence respecting the diffusion of science abroad, the composers and professors most in esteem, that may be interesting to the English amateur and artist. Our present notice will shew how sedulously the art is cultivated in the great cities of Germany, what hosts of performers are rising, and how rapidly concert succeeds to concert and opera to opera. Yet it must be obvious that mediocrity is the lot of the great majority of those who either write, sing, or play; or rather perhaps it would be nearer the truth to say, considering the vast attention bestowed and the elevation both science and execution have attained, there are few or none at this moment whose natural and acquired powers so eminently exceed their competitors, as to attract the court and attention which once signalized our BILLINGTON, and which now follows CATALANI. Italy, owing probably to the diffusion of her language, is still the only mart that furnishes the

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world with singers—instrumentalists migrate both from Germany and France, where the national system of tuition and the conservatory rear them superabundantly. If our readers have before them the means of comparing our progress with that of our neighbours, it is all we proposed to ourselves; and we think they have now materials for forming such an estimate.

CONCERTS AT BATH.

The most polished audiences out of the metropolis this country boasts, it has hitherto been considered, were to be found in the city of Bath, whither the fashionable world has long resorted to fill the void in their time and amusements, left between the watering places upon the coast and the London season. Yet Mr. Ashe, the conductor of the Bath concerts from the death of Rauzzini, announced not quite two years since that his musical speculations had been attended with losses of such magnitude as to make it imperative upon him to abandon all thoughts of risking such entertainments in future. The field thus left open, Mr. Loder, the justly esteemed leader of the Bath orchestra, associated Sir George Smart in the enterprize, and they last year commenced a series of concerts under their joint direction. At these performances the highest talents, both English and foreign, were engaged; and the excellence and variety of the selections were excelled only by the perfection of the execution. Terms of admission, which opened superior advantages to families, were adopted, and it was impossible for any plan to be more successful to the managers, or more approved by the public. So much mutual satisfaction has naturally led to the announcement of a similar plan of operations for the ensuing season, and we can state that the conductors are exerting all their skill and foresight to render the second even more attractive and complete than the first series.

But in the mean time Mr. Diamond's (the late manager,) interest in the theatre having expired, the entire property in the concern has devolved into the hands of Colonel Palmer. The new manage-

ment seems determined to open the campaign in the most splendid manner, and six Italian Operas are to be given at the commencement in November. Signor and Madame di Begnis, Placci, and others, are it is said acually engaged. These operas will be under the direction of Mr. Loder, who is to be assisted by the opinion of his able coadjutor Sir George Smart. Perhaps there is no provincial audience to which Italian operas will bring so little novelty as at Bath, for the reason we have assigned above—because it consists principally of fashionable and occasional residents, who enjoy the opera in all its magnificence at the King's theatre. But the example of a provincial opera will thus be set, (we believe however something upon a small plan was attempted in the North by Signor Ambrogetti, Begrez, and Miss Corri some years ago,) and the great towns of England will ere long, we venture to prophecy, witness similar experiments. If so, we hope it will propagate and be subservient to the production of a taste for the legitimate musical drama.

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On the PRESENT STATE of the ENGLISH MUSICIAN.

TO THE EDITOR.

SIR,

I HAVE been a constant reader of the Quarterly Musical Review, from its commencement, and there are none who have regarded the progress which that work has made in public estimation, with more pleasure than myself. Till it appeared, musical literature may be said to have slumbered and slept among us, and, notwithstanding the thousands which are annually lavished on the art, there was not one to be found, who would venture a step beyond mere practice; or endeavour to awaken attention to music by means of the press.

That I do not intend these observations as a mere complimentary introduction, will appear very plainly, when I say, that on many occasions, I have totally dissented from your opinions. —But I have always observed, that those opinions have been advanced in such a spirit of moderation, that the most timid enquirer after truth might venture to combat them. Indeed, this seems to me one of the chief excellences of your work, and one which is likely to add most to its improvement. There is a strong leaning in it to the indulgent side of the question—some stern judges may consider it too strong—but this seems necessary in the present state of music in England. It will be only by slow degrees that our professors accustom themselves to literary discussion, and nothing would so effectually serve to deter them from it as that malignant and hostile spirit which is too often manifested in the critical productions of these times. Something of this spirit was lately manifested in the musical world, but it quickly yielded to the silent contempt even of those whom it was intended to gratify.

Criticism is now to be sure become a trade, a vocation, a calling; and those who exercise it feel themselves bound, we may presume, to minister to the qualification of all tastes. But in the liberal arts, which were intended by our beneficent Creator to be as flowers strewn in the thorny path of life, there is a principle so innocent and pure, that he who would make them the vehicles of his malice or revenge,

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or would prostitute them to serve his own base purposes, is a wretch who can never taste the true delights which they are capable of affording. He "hath no music in his soul," and should not dare to mingle with the humblest followers of the muses; since he is doomed never to become truly sensible of their divine inspiration.

If a liberal and disinterested mind is necessary to enable us to form a right judgment in all that regards the productions of any art, the same mind is indispensably necessary when we would take a view of those who profess it, under any particular circumstances. Few men lead, but most men follow. When, therefore, a numerous class of individuals is found pursuing one object, to the exclusion of others, which at first sight may seem of greater importance, we may be sure that a little reflection will enable us to discover the cause of their preference; and with a reference to artists, it may be observed, that the influence which they exercise on the public mind is very slight, compared with the influence which the public mind exercises on them. This will, perhaps, appear more clearly in the course of the following letter, wherein I purpose to consider the present state of English musicians.

I am led, Sir, to intrude myself thus on your notice, in consequence of your repeated remarks on the want of energy which is visible among them—a circumstance which no one will more sincerely join you in lamenting than myself. Few persons will be found to deny the justness of your charge; but no one seems inclined to trace the cause of it. In consequence of this, our native professors often lie under aspersions, which, in my opinion, they do not deserve; and they are reproached with supineness, which it is not in the nature of things they should overcome.

I have long had a desire to set this matter in a fair light, and I am now the more anxious to do it, since, from the circulation which your work has obtained on the continent, I may hope that it will enable the foreign musician to see what is the real state of his brethren in England.

With such intentions, it will be my earnest endeavour to avoid every thing in the shape of a mis-statement, or to make any inferences which are not fully borne out by the facts I shall adduce. In the latter respect, all your readers will be able to judge for themselves; and with regard to the former I may assert, that my means of information are as correct and ample, as any other person can

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enjoy. Besides it must be remembered, that I write under the eye of numbers who have it in their power to detect the slightest error in my statements, and who are bound to expose such error by all those considerations which the love of truth and candid investigation can inspire.

Before we proceed to make any observations on the situation in which the English musician is placed, and the difficulties which he has to encounter, it will be right to consider those difficulties which are common to the art.

Musicians are divisible into three classes—namely, teachers, performers, and composers. A ridiculous question has been sometimes started—"whether performers or composers are the greatest?" And certain wise persons have thought to settle it by asking "what composers could do, without performers?" This might be met by another question—"what could performers do, without composers?" But, without wasting time on such puerilities, and fully admitting that these different classes are essentially necessary to each other, it may be remarked that where the public taste is decidedly in favour of the performer or teacher, the composer will insensibly relax in his efforts.

And yet it is composers alone who give power and efficacy to the rest of the profession; for they not only furnish works on which the rest employ their talents, but in the production of these works they advance and exemplify rules, which being drawn from natural principles, are the foundation on which art is established. Sufficient attention has never been paid to the difficulties which the musical composer has to encounter. The subject has indeed been occasionally hinted at in the course of your Work; and if I remember correctly, Avison somewhere remarks, that the slow progress which music has made in comparison with the other arts, may be attributed to this cause. On the present occasion, however, these difficulties demand particular notice, because they will serve to account for much of that inertness which has been repeatedly attributed to the English profession.

Unlike the poet, or the painter, the musician who aims at the higher efforts of his art must depend on the agency of others for the exhibition of his work.

But this is not all: for the poet, if his ear be good, may judge of the harmony of his verses, and the painter, if his eye be correct, may

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decide on the effects produced by his repeated touches; but the musician, while his work is in progress, can never be sure of *his* effects, unless he *hears* his music carefully and repeatedly tried over. This is an advantage which very few can enjoy, except in countries like Italy and France, where large establishments are kept up by the Government; or in Germany, where the want of large public establishments is compensated by the munificence of individuals, and the general taste for music diffused among the people.

These circumstances alone, would be sufficient to account for the appearance of those eminent masters who have adorned the schools of Italy, France, and Germany. Leo, Durante, Pergolesi, Piccini, and a thousand others owed their celebrity to the facilities which were afforded them in the Conservatories of Naples. Without the protection given to music by the successive Governments of France, she would not at this time have to boast of such composers as Gossec, Lesueur, Mehul, and many more; and to the liberality of her Princes and Nobles, and to their attachment to the art, Germany is indebted for her wonderful school of instrumental composition, with Haydn and Mozart at its head.

In England, should a musician, in spite of all obstacles, produce a great work, where can he have it tried? At this time there are only two musical establishments of consequence existing amongst us —the Concert of Ancient Music and the Philharmonic Society. From the first of these, the productions of our composer would be excluded, by the rules of the establishment; and from the second, the assistance given to him would hardly deserve notice. The fact is—that as almost every performer teaches music, or pretends to teach it, his time is of great value to him; therefore orchestras are brought together at a prodigious expence.

I have been informed, by persons on whose authority I place the most perfect reliance, that on a trial night for the Philharmonic Concerts, the band alone costs the society sixty guineas, and an evening is thought to be laboriously employed when three symphonies are pretty fairly gone through. An orchestra much more limited than that which is engaged for the Philharmonic Concerts, would certainly answer a student's purpose; but even such an orchestra could not be had, without a pecuniary sacrifice which no student is able to make. Hitherto, I have said nothing of singers; but should the services of those gifted personages be required, where

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is the individual who, for the purpose of improvement, could meet the expence which would unavoidably be incurred?

Among all the bounties which nature bestows on her favourites, there is no one of which she is more chary than a fine voice. Personal beauty is rare, but a beautiful voice is more rare; and I presume it is from the great scarcity of the article in the market, that it fetches such an astonishing price. Leaving MADAME CATALANI out of the question—for she, of course, ought to demand what she pleases, and to receive what she demands—it is not unusual to hear of singers, especially those of the fair sex, who require twenty, and sometimes five and twenty guineas, for their evening's service.

This is, without doubt, altogether as it should be; but the misfortune is, that it precludes the aspiring composer from the smallest portion of that aid which is, nevertheless, essential to him—unless he happen to receive it as a favour. And when this is the case, how is his music performed! What haste! What inaccuracy! What a scrambling to get to the end! Then what a shutting up of fiddle cases; what a pocketing of flutes and clarionets, and a running off in all directions! I have before mentioned the value of time to most of our practical men, and no one feels this so sensibly as the luckless wight who meets them for the purposes of rehearsal. The leader is in a hurry; the conductor is in a hurry; the singers, if they deign to attend, are in a very great hurry. In short, every one is in a hurry, but the poor author; who, in this general hurry, discovers a sad presage of the imperfect performance of his music and its probable failure.

On the Continent, no pains are spared in rehearsals, and there compositions are repeated till the composer is satisfied that the effects intended by him will be produced. It is not unusual to hear that an opera, or symphony, has been rehearsed thirty or forty times; and it is related of LEO, that, intending to have his famous "*Miserere*" sung in Passion week, he ordered the rehearsals to commence on Ash Wednesday, and to be continued daily till the time of performance.

How different is the case with us. At the theatre, an author must consider himself fortunate if he can have his opera tried over five or six times; with the band scarcely complete on any one occasion. If he produces a symphony, and the Philharmonic Society determine to perform it, two trials and two rehearsals are all that he

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must expect. Yet any one, who is acquainted with the nice and complex construction of these difficult works, must acknowledge how totally inadequate such practice must be to the perfect elucidation of the composer's design.

The cases, however, which I have just mentioned, are among the most favourable which we can produce. For new music is frequently brought before the public after having been merely run through ONCE—and that, perhaps, so closely to the hour of performance, that the author has hardly time to correct any mistakes, which may have been discovered in the parts—nay, Sir, I have known new compositions which have been publicly performed, *without any rehearsal whatever*. It is quite unnecessary to say what must be the fate of music, under such circumstances, or to make the least remark on the distressing and discouraging effect which must be produced on the mind of the composer.

If he rise superior to many such shocks, he must be a perfect moral Antæus; but the truth is, that after a few trials, the major part of our writers abandon all thoughts of pursuing the higher species of composition, and take themselves to the more humble, but far more profitable employment of manufacturing for "Messieurs les Marchands de Musique."

Independently, however, of the obstacles which a composer has to encounter in his profession, we shall find another, and a surer clue to his want of exertion, in the coldness of the public towards him. This, indeed, is the most lamentable secret of the whole matter; for such is the force of public opinion, that it has only to declare its will, and thousands will rise up to obey it.

In all that concerns literature and the arts, it seems now to be generally acknowledged, that to the influence of moral causes alone great excellence is to be attributed.

Of all the faculties of the human mind, imagination is that which is most quickly depressed. It is the breath of popular applause which can alone excite it, and where that is wanting the mind of the artist may be said to have no vital principle. What made the immortal poets and sculptors of Greece? The noble purposes to which their works were destined, and the honours which were awarded to them by their grateful country.

In later days, Italy has proved herself to be the "nurse of art," by the care with which she has fostered those of her children who

have shown superior dispositions for it. When CIMABUE, on one occasion, had finished a picture of the Virgin, it was carried by the peasantry of the country, in triumphal procession to the church for which it was destined. This enthusiasm in a people, will communicate itself to the most sensitive among them, and great artists will arise. Without it, thousands may be squandered on favoured individuals, or on fashionable establishments, but they will be squandered in vain.

The question has been frequently asked—"Are the English a musical people?" and they who are inclined to answer it in the affirmative, refer exultingly to the immense sums which are annually expended on the art. But I am not sure, that reflecting persons will be satisfied with this mode of settling the question. Nations who employ foreign mercenaries are not accounted warlike; but they who gird themselves for the battle, and look out among those of their own country for captains and leaders.

We do not call the Dutch, nor the Russians, a poetical people; though it is very likely they spare no pains, nor expence, to procure their neighbours verses: nor had we any claim to rank among those nations who can boast of great schools of painting, while we contented ourselves with forming immense collections of the works of Italian and Flemish masters. Money is a necessary means of advancing art, and of giving a people a right to the *true* profession of it: but money is not all that is required. It is not enough that they, who call themselves patrons, are carelessly liberal: they must be just and discriminating. If kind attention and great encouragement, be not given to those on whom the cultivation and diffusion of the principles of art depend, the utmost profusion exhibited towards the mere *operatives* will produce no effect, beyond what fashion, and sometimes folly, may require.

Now, I fear it cannot be denied, that the English composer is neglected, if not often contemned, by those of his countrymen who affect to bestow any attention on music.

He is told to write symphonies like HAYDN, MOZART, or BEETHOVEN; to compose operas like CIMAROSA or PAISIELLO—and *then* he shall have patronage! Nor are there wanting some in his own profession who are ready to set up their yell against him. These are persons who have no pretensions to genius nor to science, and are, therefore, ready at all times to detract from the merit of

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him who presumes to exhibit a spark of either. They are easily known, by their impudent and confident tone; and though their attacks are in themselves contemptible, they serve to add to the discouragement which the English musician is apt to feel. Insects, which have really no sting, may, nevertheless, be very annoying to him who is enduring the heat and burthen of the day. Such, indeed, is the effect occasionally produced by the pseudo-amateur, and the pseudo-professor, that one of the best educated musicians among us has been heard to declare, that he was inclined to abandon composition altogether, in consequence of "insults" which had been repeatedly offered to him—and by men perhaps, who, if a note in his music were wrong, could not correct it.

But it is to the aristocracy of a country, that her artists naturally look for encouragement. Their long line of ancestry, their great wealth, and the powerful influence which springs from both, render the major part of them of irresistible weight in the concerns of art.

And what is the protection afforded, by these distinguished persons, to the English musician? Alas! Sir, their gifts, and their smiles, are not for him. He is employed in their families as a teacher, and as little else—and his advantages, in this respect, I shall soon have to mention.

Among the elevated classes of all nations, there is a desire to separate themselves as much as possible from the general mass, and to procure enjoyments which in comparison are rare and difficult of attainment. We may then easily imagine, that something of the spirit which induced the Roman to send to Africa for his supper, may induce the nobles of our land to prefer the music of Italy and Germany, and to shew a degree of partiality to the professors of those nations which they do not exhibit towards their own countrymen. But it ought in justice to be remarked, that if Englishmen were disposed to migrate, the balance might be rendered more favourable to us than it now is. Mrs. Billington was not only the admiration of the Italians, but she delighted and charmed them. Whole families followed her from city to city to enjoy her performance; and the late Francesco Bianchi used to relate, that, on occasion of her recovery from a dangerous illness, the Venetians illuminated their houses. Many others of our native performers have been received in that land of vocal art, with distinguished honour, and there, even at this time, two persons, who excited no

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remarkable attention from us, are producing what our French neighbours call *une grande sensation*.

If we enquire what degree of encouragement is given to English musicians, as players on various instruments, we shall find it small indeed. There are a few exceptions to the general remark, but they are so few, that they only serve to confirm the truth of it; and it is further proved by this circumstance—that not only all those engaged in our orchestras employ themselves in teaching, (as it has been before mentioned) but our leaders and solo performers, find it expedient to betake themselves to the same occupation.

This leads me to consider the English musician in that point of view in which he appears to the greatest advantage—that is, as a Teacher. In this capacity he must not complain. His countrymen honour him with their confidence; repay his exertions with liberalities; and often end by their admitting him to their friendship, and into the bosoms of their families.

There is perhaps no reward for exertion more flattering than this; and to the credit of our professors let it be told, that they very seldom prove themselves unworthy of it. Although constantly engaged with the softer sex, at a period of life when beauty is heightened by youth and innocence, and by that confidence which arises from an ignorance of the world, how seldom has the English musician forgotten what he owes to duty and to honour.

Notwithstanding all the abuse which has been poured upon professors of music, it would be no easy task to point out any class of men, among whom aberrations from the path of integrity have been less frequent.

It nevertheless, unfortunately happens, that the liberality of the public towards those who are engaged in giving musical instruction in this country, does not serve much to advance the art. The demand for instruction is now so great that every one presumes to satisfy it; and, as little discrimination is used in the selection of teachers, persons are often employed who are totally unqualified for the task which they undertake. Instead therefore of enlarged views and fine taste, their contraries are found to prevail among many classes; nor can we hope to witness any beneficial change, till those who have the means of patronage shall be careful, even in this instance, to distinguish between the man of merit and the pretender—till they shall think for themselves, and not be satisfied with giving

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their money to the first who has the impudence or the temerity to receive it.

There can be no doubt, that the exertions of the English musician as a composer, are enfeebled by the very circumstances which prove so beneficial to him in his character of teacher; and in this there is nothing wonderful. He has little or no excitement to the practice of the more difficult branches of his art, while as a teacher, he is caressed, and is enabled to live in comfort and respectability. Home! home! is every thing to an Englishman, and our professor marries and finds himself surrounded by a wife and family.—"Ambition is no cure for love," says the song, but love is often found to be a cure for ambition. Thus the dazzling visions of youth fade quickly into sober realities; and present enjoyments are found to be superior to the distant prospect even of that fame which "the clear spirit doth raise."

"Alas! what boots it with incessant care
"To tend the homely slighted shepherd's trade,
"And strictly meditate the thankless muse?
"Were it not better done, as others use,
"To sport with Amyrillis in the shade,
"Or with the tangles of Neæra's hair?"

If, Sir, I take a correct view of this subject, the British public are nearly in a state of total indifference with regard to their musical composers; yet, as rivers widen in proceeding from their source, it is from among the composers that we must look to see fine performers and able teachers arise. This is proved by the history of all the musical nations in Europe.

There was a period when, in England, the native composers were honoured and cherished, and then they so raised our school, that it rivalled the schools of Italy, and far exceeded those of Germany. Now all is changed; and he who dares to aim at any distinction as a writer, must indeed prepare himself often to endure

——————— "The spurns
"That patient merit of the unworthy takes."

Except they see "signs and wonders" our amateurs refuse to believe that their countrymen are worthy of the least attention. While public favour is poured forth upon our poets and upon many of our painters, the composer is altogether disregarded. He may labour if he please; but he must seek for his reward in

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his own bosom—it will hardly be found beyond that precinct. If he follow the muse, it must, as a true lover, be for her own sake, and not for the wealth nor for the honours that she can bring him.

Can we think it strange then, Mr. Editor, that the British musician should shrink from the difficulties to which he is exposed in common with all others; and particularly from those which may be considered peculiar to this country? Is it wonderful that he should be appalled by the models of excellence which Germany and Italy can furnish, when there is no voice to cheer him on to the least attempt to emulate them? On the contrary, situated as he is, should we not have the greatest cause for astonishment, were we not to find him yielding to "imperious circumstances;" sinking calmly into the humble character of a teacher, which the public calls upon him to assume; and consenting to be respectable and happy, rather than great?

Believing then that it is the composer who must lay the foundation of a great school of music, it seems to me, that a considerable change must take place in public opinion before the English school can be raised from the state of depression in which we now find it. Great excellence is a plant of slow growth, even under the most favourable circumstances, and surely they, who refuse to sow the seed, and wait for the former and the latter rain, must expect no harvest.

Should you consider these remarks on the situation of our English musicians, worthy of a place in the Quarterly Musical Review, I may soon again take the liberty of intruding on you, with some observations on the present state of English music.

I remain, Sir,

Your very humble and obedient Servant,

AN OBSERVER.

September 3, 1823.

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ON THE CHARACTER OF ENGLISH MUSIC.

TO THE EDITOR.

Sir,

What Pope has said of women has been applied to our music by some of the very few persons who are willing to admit that we have any of our own—viz. that English music has "no character at all." It may seem strange, therefore, that I should offer a dissertation upon what in the estimation of most persons is equivalent to nothing. But in this age of discussion, it is a sufficient apology for me to say, in the way of preface, that I think differently, and that I hope, before I have done, to prove that there is such a thing as English music, and that English music has too its peculiar and proper character.

Music, like every thing else, has been gradually progressive. It has been the subject of experiment and of successful experiment. The accession of parts is scarcely perceptible, except on a comparison of the productions of distant periods in two or three very striking æras—in the exertions of some of those splendid geniuses, who, like Handel, Haydn, and Mozart, have enriched the art with vast combinations of scattered powers, and who have incited the performers in the several departments to new efforts. But with these great exceptions a remarkable equality reigns throughout the productions of the several nations which have really cultivated music at the same periods, or rather perhaps the slight progressions were so rapidly communicated from country to country, that it is only given to a very accurate study of dates and compositions to trace the original invention. Palestrina, the father of Italian Church Music, was appointed Maestro di Capella to St. Peter's, in 1571, being then about 40 years old—Dr. Tye, whose anthem, "*I will exalt thee*," Hawkins determines to be "a most perfect model for composition in the church style," was admitted Doctor of Music, at Cambridge, in 1548. Here then we see that the two fathers of English and Italian Ecclesiastical writing lived about the same time, and the elevation of either above the other is not, as it appears to me,

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very considerable. Who then is to determine whether the Englishman or the Italian is the inventor of the style which thenceforward prevailed, and which led others into regions of newer and stronger light? TALLIS and BIRD flourished nearly at the same time. Of the compositions of TALLIS, the same historian says, "learned and eloquent as they are, they are so truly original, that he may justly be said to be the father of the Cathedral style; and though a like appellation is given by the Italians to PALESTRINA, it is much to be questioned, considering the time when TALLIS flourished, whether he could derive the least advantage from the improvements of that great man. It may therefore be conjectured, that he laid the foundation of his studies in the works of the old Cathedralists of this kingdom, and probably in those of the German musicians, who in his time had the pre-eminence of the Italians, and that he had an emulation to excel even these may be presumed from the following particular:"—This fact was, that JOHANNES OKENHEIM, having made a composition for thirty-six voices, TALLIS composed a motet in forty parts. This was a mere effort of deep erudition, or rather of contrivance, for it is probable TALLIS's motet was very little superior, if at all, to OKENHEIM's in the style.

If we go still further back, to the music of nations in its simplest and rudest forms, those short strains of melody which, as they are the first, so perhaps they may be esteemed the most original, most sensitive, and therefore most characteristic, we shall perceive pretty much the same distinctions. Music is the language of the feelings, and although as its diction (so to speak) becomes enlarged and polished this language is diversified, still the same principles are found, because, after all, the sensations are few, however multiplied the symbols. It is upon this simple ground I am led to believe, and am confirmed by the examination I have entered upon, that English music, through all generations, still possesses its own peculiar proper character.

DR. CROTCH's "Specimens of various Styles of Music" may, I presume, be considered as authentic and as complete a work for the purpose of extracting or referring rather to such examples, as can be found. In examining these, the first fact that I think must strongly strike the observer, is the superiority of the Welch, or Ancient British melodies, over all the rest, even those which bear a date some centuries later. Compare, for instance, "*The Love*

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of David the Prophet," (No 19 of the Specimens,) said to be from a MS. of the 11th century, with almost any of the earliest tunes of the other countries, and there will be found, I venture to assert, less of barbarism and more of melody in this than any of its competitors. The same superiority is apparent in the subsequent Welch examples. "The British and Welch national music," says Dr. Crotch, "may be considered as one, since the original British music was, with the inhabitants, driven into Wales. It must be owned, that the regular measure and diatonic scale of the Welch music is more congenial to English taste in general, and appears at first more natural to experienced musicians than those of the Irish and Scotch. Welch music not only solicits an accompaniment, but being chiefly composed for the harp, is usually found with one; and indeed in harp tunes there are often solo passages for the bass as well as the treble; it often resembles the scientific music of the seventeenth and eighteenth centuries, and there is, I believe, no probability that this degree of refinement was an introduction of later times." From this it should appear that British music is more ancient, and more entitled to regard than either the Scotch or the Irish, and although its incorporation with the Welch obscured for a time its real claims, still national character (and that character was of excellence) seems to have appertained to it.

Dr. Crotch confines his musical remarks upon the old English tunes he has selected, to the simple fact that "one characteristic of this kind of tunes is syncopated or broken measure." We may reasonably conclude that the musical peculiarities are few or none, since so good a judge and so cautious an examiner would hardly have overlooked such traits. For my own part I can find none, except that the melodies are more smooth and flowing than the Scotch or Irish. And this brings me to what I consider to be the real distinction, and to constitute the true character of English music from the earliest to the latest times. It is a moderate and tranquil expression, tempering all the emotions and passions which the music seeks to convey. This sobriety, regulating even our warmest feelings, is as I conceive it the national disposition, and it is to my view unquestionably unfolded in all our music; it is indicated universally by that absence of excess which takes from the productions of English musicians of all times, one of the strongest attributes of genius. Where it is otherwise, the exception establishes the rule.

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This same rule applies, as I take it, to all ages of our composition, in spite of those changes which happen from our imitation of the improvements of Italy, Germany, and other countries. Indeed I consider it to be mainly owing to this property of the natural temperament of Englishmen that we follow rather than invent. And whenever a deviation can be found, it is of the individual more than of the country, and not unfrequently may he traced to imitation more than to the natural turn and direction of talent.

To proceed first upon general instances I may observe, that the species of composition in which the English have displayed most originality, are the music of the church, the oratorio, the glee, and the ballad. A sober and dignified temperance, set off by simplicity, is the distinction of all these, so far as relates to character—nor do the learned contrivances which appear in the three first kinds at all derogate from the fact. The very nature of such a sort of ingenuity implies a disposition for grave research, a patience of labour, and depth of thought. Our affections ere austere, or lofty, or simple—partaking more of sublimity than any of the lighter species of passions or emotions. Nor were our ballads any of them very impassionate, till this our age, when Mr. Moore brought about the change we have lately witnessed, a change by which we have followed rather than led. His luxurious warmth I take to be derived from first—the study of Anacreon, whom he has so beautifully translated; and secondly, from a close and corrupting acquaintance with the amatory productions of France and Italy, wherein the senses and voluptuousness are made to take precedency of those intellectual attributes with which our earlier poets invested their chaste loves. To these too may be added an admiration of the manners of the East. In this point of view therefore I conceive Mr. Moore is not original, but has borrowed the principle of his poetry from other sources, and much of his sentiment, description, and even of his diction. If I am right, we still obey, and our natural dispositions are transmuted by the influence of times and manners. And if we have preserved up to a late period, say till the last 20 years, within which we may date Mr. Moore's compositions, we come very late indeed into the magic circle of voluptuous enchantment. Gretry, about 50 years since, made the following complaint in his Essay on the musical drama of *Aucassin and Nicolette*, which Sedaine wrote and he composed. "Il seroit encore à désirer que l'on ne rassemblât pas, comme on le fait, tous

les genres de musique dans un même ouvrage. Les effects prodigieux que faisoit la musique sur les anciens, provenoient sans doute de la différence marquée des modes, des tons, des modulations et sur tout du rythme qu'on employoit scrupuleusement pour chaque genre; mais aujourd'hui, le luxe reigne par tout, de même que l'on rassemble les productions des quatres parties du monde pour ouvrer un salon ou pour donner un repas, la poësie a forcé la musique d'accumuler tous les genres dans une même composition. Et soyons justes; cette variété suffit à peine pour fixer l'attention d'un auditoire qui a joui de tout jusqu' à la satiété. C'est cependant lorsque le luxe s'est introduit outre mesure dans les arts, qu'ils ont besoin de medération." And although this applies to music principally, yet it shews also the influence of manners. It is true the English have been licentious, grossly licentious, in former ages, particularly in the reign of Charles II, but now the distinction is, that the licentiousness is not gross, it governs our senses as Mr. Moore's own veiled prophet ruled his followers; its deformities are hidden by a glittering veil, while its eloquence charms and its voluptuousness infatuates. The luxury of the court of Charles was borrowed or rather learned by the monarch himself from that of France. That our musical taste in the particular species of which I have first spoken, was pure up to the time of Moore, I need only quote the compositions of Shield and Dibdin to demonstrate. Nothing could be more purely simple than the first, and the universal popularity of the second, proves that he must have been plain almost to vulgarity, which is the fact.

These suggestions may, as it appears to me, at once to account for the properties of our music, and designate that which is properly speaking own own. Our composers for the church perhaps exhibit the earliest and the best specimens. Our glee writers stand next. In their works there is flowing melody, easy and rich rather than astounding harmonies, natural modulation, and above all, a tranquillity or a moderation (so to express myself), which demonstrates a settled and unchanging depth of feeling, even in our most vehement passions, and which affords the real groundwork of the character of English music.

In our songs there is the same pervading tone, and even wherever we have imitated a foreign manner, that manner is lowered in effect by the peculiar quality which chastises and keeps down all our

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efforts. This strikes me as the true reason why we have not excelled in dramatic composition. The grammatical principles of writing are the same or so nearly the same in all countries, that the occasional differences cannot be taken as affecting the productions of science. Our authors have before them, and some of them have deeply studied, the works of those foreigners who have advanced or diversified the art of writing. But when they come to apply these rules and the knowledge they have gained, natural temperament comes in and cools those fervors which give voluptuousness and grace to the Italian, depth and grandeur to the German, and vivacity to the French composer. Beautiful, flowing, and even affecting as are the melodies of the author of *Artaxerxes*, they want the vehemence and force of Italian expression. The phrases may to a certain extent partake of the manner of Italian execution, but the sentiments are English, and even the language of the passion is tempered by English moderation. The airs of *the Duenna* fall in the same particulars when compared with those of *Il matrimonio segreto*. STORACE borrowed every thing from Italy. SHIELD is also our own, and highly ornamental are his works to this country.—But they have the sobriety I dwell upon so strenuously. BISHOP has probably much more of fertility, variety, and range, than any preceding composer for the stage. In many instances he has obviously and designedly imitated a particular style, to fall in with some peculiar notion or with the fashion of the day. The glee, "*the Chough and Crow*," is in the manner of LOCK, as are some of his later things in that of ROSSINI; but there is in all his original pieces the same chastised imagination, the same graduated warmth that is the attribute of his country, be it of soil, climate, or manners, and this I take to be, throughout all ages, the true characteristic of English music. If we look back, from the age of the earliest writers down to those of the present day, we may probably perceive an admixture of the phraseology—of the diction of music, so to speak—caught or multiplied by the progress of knowledge, and by the more or less intimate acquaintance with and imitation of the manner of foreign composers which our writers possessed; but this is adventitious—the intrinsic quality is the temperance which sobers imagination, restrains passion, and chastens all the productions of Englishmen, who never regard vehemence as sincerity, or volubility as allied to truth of expression.

If then I have succeeded in establishing these foundations of our

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national style, the structure, the language of our music, will be found to conform to the principle—to the sentiment, which I have described as nearly as I can in a preceding paragraph, when speaking of the English Glee. At some future time of leisure I may probably adduce further examples in support of my doctrine, and in the mean while I remain your's, faithfully,

AN ENGLISHMAN.

THE HARP OF ÆOLUS.

TO THE EDITOR.

SIR,

PERHAPS some of your readers may be amused by the following account of the Æolian Harp, and the phænomena of such a variety of tones produced by strings tuned in unison when acted upon by a gentle current of wind. Very few persons, I believe, have turned their attention towards the investigation of this interesting instrument of Nature, though many have spoken of its effects and extolled its perfections. The account I herewith send you is taken from a very philosophical book, "Mathew Young's Enquiry into the principal Phænomena of Sounds"—a work very little read at present.

"This pleasing instrument, which has been reputed by some to be a modern discovery, was in truth the invention of KIRCHER, who has treated largely of it in his Phonurgia. (See page 148.) It is an instrument so universally known, that it may well be presumed unnecessary to give any account of its construction, or the manner of using it. To remove all uncertainty in the order of notes, I took off all the strings but one; and, on placing the instrument in a due position, was surprised to hear a great variety of notes, and frequently such as were not produced by any aliquot part of the string—often too I heard a chord of two or three notes from this single string.—From observing these phænomena, they appeared to me so very

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complex and extraordinary that I despaired of being able to account for them on the principle of aliquot parts. However on a more minute inquiry they all appeared to flow from it naturally and with ease. But before we proceed to examine the phænomena, let us consider what will be the effect of a current of air rushing against a stretched elastic fibre. The particles which strike against the middle point of the string will move the whole string from its sectilenial position, and as no blast continues exactly of the same strength for any considerable time, although it be able to remove the string from its rectilineal position, yet unless it be too rapid and violent it will not be able to keep it bent; the fibre will, therefore, by its elasticity return to its former position, and by its acquired velocity pass it on the other side, and so continue to vibrate and excite pulses in the air which will produce the tone of the entire string. But if the current of air be too strong and rapid, when the string is bent from the rectilineal position, it will not be able to recover it, but will continue bent and bellying like the cordage of a ship in a brisk gale. However, though the whole string cannot perform its vibrations, the subordinate aliquot parts may, which will be of different lengths in different cases, according to the rapidity of the blast. Thus when the velocity of a current of air increases so as to prevent the vibration of the whole string, those particles which strike against the middle points of the halves of the string agitate those halves, as in the case of sympathetic and secondary tones; and as these halves vibrate in half the time of the whole string, though the blast may be too rapid to admit of the vibration of the whole, yet it can have no more effect in preventing the motion of the halves than it would have on the whole string, were its tension quadruple; for the times of vibration in strings of different lengths, and agreeing in other circumstances, are directly as the lengths, and in strings differing in tension and agreeing in other circumstances, inversely as the square roots of the tensions, (see Smith or Malcolm:) and therefore their vibrations may become strong enough to excite such pulses as will affect the drum of the ear; and the like may be said of the other aliquot divisions of the string. In the same manner as standing corn is bent by a blast of wind, and if the wind be sufficiently rapid, it will have repeated its blast before the stem of corn can recover its perpendicular position, and therefore will keep it bent. But if it decays in rapidity or strength, the stem of corn will have time to perform a vibration

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before it is again impelled; and thus it will appear to wave backwards and forwards by the impulse of the wind. Those particles which strike against such points of the string as are not in the middle of aliquot parts, will interrupt and counteract each other's vibrations, as in the case of sympathetic and secondary tones, and therefore will not produce a sensible effect: That we may be more fully persuaded of the truth of these principles, I shall here set down the order of the Æolian notes as accurately as a good ear could discover.

"*Observation 1st.*—The original note of the string being the grave fifteenth to low F, the Æolian notes, as given in the annexed plate, were distinctly perceived, and nearly in the same order in which they are set down. From the table of proportions in Smith's Harmonics, p. 10, we may see that these notes were produced by such aliquot parts of the string as are denoted by the fractional indexes which are written over them, agreeable to the theory laid down.

"*Observation 2d.*—While some of these notes were sounding, I applied an obstacle indifferently to any point which divided the string into such aliquot parts as would produce these notes, and the Æolian note was not interrupted, but if I placed it on any other part, the tone was instantly extinguished. This evidently shews that the entire string is in fact resolved into such parts as, from the preceding chain of reasoning, we should have been induced to prescribe for it.

"*Observation 3d.*—I applied an obstacle slightly against the string, so as that its distance from the extremity should be an aliquot part of the whole, and the Æolian note was that which would be produced by such an aliquot part; thus we may in general predetermine what note the harp shall sound. But this effect will not invariably take place, because though the obstacle may determine the string to resolve itself into such aliquot parts rather than any others, yet the blast may be too strong or too weak to admit of such a part's vibrating with sufficient strength to produce a sound; however, if any note be produced in this case, it must either be that of this very aliquot, or of some of its own aliquot divisions, for the obstacle must necessarily determine one of the intersections of the equal indentures.

"*Observation 4th.*—When the blast rises or falls we find the tone also gradually rise or fall; because, as the blast rises, it grows too

strong to admit of the vibrations of the longer aliquot parts, the vibrations of the shorter aliquot parts will therefore predominate, and will gradually shorten as the blast rises in strength; but in cases of sudden variations in the strength of the blast, there will be also sudden transitions in the tones.

"*Observation 5th.*—We sometimes hear a chord consisting of two or three Æolian notes, because the blast, which is of such a degree of strength as to admit of the vibrations of certain aliquot parts, may also admit of the vibrations of other parts, if they be not very different in length; for their vibrations will be performed in times not very different. But if the length of these parts, and consequently their times of vibration, be very different, the blast that admits of the vibration of the one will prevent that of the other. Accordingly, in looking over the foregoing table, we find that the chords consist of those notes which are produced by such different aliquot parts as are at least unequal; thus one chord consists of C and E, which notes are produced by one-sixth and one-seventh of the string. Another chord consists of F and A, which are produced by one-fourth and one-fifth of the string. Another consists of A, C, and E, which notes are produced by one-fifth, one-sixth, and one-seventh parts of the string. It is also worthy of observation, that in long strings we never hear the original note and its octave at the same time, because, though they are the next aliquot parts, yet their difference is so great, that the blast which admits of the vibrations of one of them will obstruct and prevent the other. It is only in the higher divisions of the string that the chords are heard at all, and the sharper the note the more frequent are the chords, for the reasons assigned above—namely, because the different aliquot parts in such cases approach nearer to equality.

"*Observation 6th.*—Æolian tones are often heard which are not produced by any exact submultiple of the string; but such notes are very transitory, and immediately vary their pitch, gradually falling or rising to the notes next below or above them, which are produced by the exact aliquot parts of the whole string. This arises from the transition of the divisions of the string from one number to another, for during this transition the parts of the string whose vibrations produce the note are gradually lengthening or shortening. Thus, suppose the Æolian tone was produced by one-third of the string AB, and that the breeze so varies as to cause this tone to fall into the octave of

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the original note, the points C and D (fig. 1,) will gradually run towards *n*, and by so doing will produce a note gradually flattening, until it terminates in the octave to A B. Discords are also heard from the unison strings of this instrument; the cause of this is evident, from the manner in which the notes are generated; for the aliquot parts of a string contain in themselves an infinite variety of discords. KIRCHER, in his Phonurgia, page 148, has attempted to account for these phecnomena of the Æolian lyre, by supposing the current of air to strike on different portions of the string. But this is absolutely overturned by experience: for, suppose the Æolian note to be one-fifth above the original note of the string that is produced by A C, one-third of the whole, A B, (fig. 1,) then, according to KIRCHER, the remaining part, C B, would be at rest, which is false; for an obstacle applied to any other point than C or D will destroy the Æolian tone. Besides, the chords that would arise on this theory are not such as really take place in nature; thus, where the chord consists of the notes F and A, (see plate for the lyre) the first note, F, is produced according to KIRCHER, by the blasts striking on one-fourth of the string; now in this case the remaining part of the string would be at rest, according to KIRCHER, but contrary to experience; or if it be agitated as one string, it must produce the note of three-fourths of the whole string, that is, a fourth above the bass note, whereas the note really produced is the double octave to the third above the bass note, as may be seen in the table of the Æolian tones." Thus ends YOUNG's account of the Æolian lyre. But before I dismiss the subject, I would call the attention of the curious enquirer to one obvious reflection, on looking over the "table of notes." I allude to the frequent appearance of the chord of the dominant seventh. Out of 51 notes enumerated, (and we are to understand these are not *all* that were observed by the author) 39 are constituent parts of the chord, and in one or two instances occur two and three notes of it. If one might conjecture that the parts marked on the plate with a line and star, (which I have added to the original) were produced at the time of the passing of the current of air *in its greatest force*, and which has the effect of crescendo, we have an answer to the enquiry "to what is owing the uncommon soothing effects of the Æolian harp." To which we may reply, "the constant occurrence of the chord of the flat 7th, the sweetest chord in music, accompanied by the continual alternation of crescendo and diminu-

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endo." The 12 remaining notes of discord are so transient and take place at such comparatively long intervals, that I should consider them as not materially interrupting the harmony arising from the chord, which is encreased in richness and variety as the wind passes over all the strings.

I am, Dear Sir, your's truly,

F. W. H.

London, August the 12th, 1823.

THE SCHOOL OF NAPLES.

[*Continued from p.* 324.]

All the composers of whom we have hitherto spoken did not observe the same inviolable respect to the soundest doctrines of the art, as had been entertained by their great models. Music, less fixed, less stable in its elements than the other arts, particularly when it is inspired by the imagiuation rather than the heart, is unfortunately but too versatile, and is considered too much as a fashionable art. Far from desiring to confine the flights of genius, we know that its stage is immensity; but it has itself established principles, and these are truth, purity, and beauty; beyond this circle we only find aberration and error.

Great men are in the history of the arts, as interesting, as illustrious men in the history of nations. The composer of whom we proceed to speak takes rank rather from the number than from the beauty of his compositions. Niccolo Zingarelli, born in 1752, was placed in the conservatory of Loretto at the age of seven; Fenaroli was his master, and after having strengthened himself in the study of his art by the lessons of the Abbè Speranza, who revealed to him all the secrets of theory, he consecrated the first-fruits of his talents to his country, and composed *Montezuma*, in 1781, for the theatre of Naples. More learned than agreeable this opera was esteemed by Haydn, and his approbation is its best eulogium. In 1785 Zingarelli gave *Alzinda*, at Milan, in which he very much laid aside the

manière recherchée which had been complained of in *Montezuma*, and adopted a simpler and purer style, and the piece was consequently more successful. Venice was afterwards visited by the new composer; he also composed for Milan, and the other theatres of Italy. In 1789 ZINGARELLI repaired to Paris, where he became acquainted with MARMONTEL, the favourite poet of PICCINI, and obtained from him the poem of *Antigone*, which, in consequence of the political events in France, sustained but two representations. A short time afterwards ZINGARELLI returned to Italy, where he applied himself to the study of plain chant, and was elected chapel master to the cathedral at Milan, after an examination of three days, and afterwards to the chapel of the Vatican, at Rome, on the death of the celebrated GUGLIELMI, in 1806. From that time he ceased to compose for the stage. His best operas are—*Ifigenia*, *Pirro*, *Artaserse*, *Apelle e Campaspe*, *Romeo e Giulietta*, *Il Conte di Saldagna*, *Ines de Castro*, *Lo Secchia rapita*, and *Il Ritratto*. He also composed two oratorios—*La Destruzione di Gerusalemme*, and *Il Trionfo di Davide*.

We next proceed to speak of DOMENICO CIMAROSA, one of the most brilliant disciples of the Neapolitan school. He was born at Naples in 1754. APRILI was his first instructor, but FENAROLI, the pupil of DURANTE, afterwards communicated to him the principles of that immortal master. On quitting the conservatory of Loretto, CIMAROSA's reputation became so extended, that Catherine the Second, at whose court TRAJETTA and PAISIELLO, the first composers of the age, had been engaged, was desirous of retaining CIMAROSA in her service. This composer accepted her invitation in 1787, and passing on his journey to Russia, through many of the great cities of Italy, he gave several operas, and every where experienced the most flattering reception.

His style, different but not superior to that of PAISIELLO, appeared new even in Italy; it exhibited all that was delightful and ingenius in modulation, brilliant in imagination, and agreeable and spirited in musical colouring. CIMAROSA is in fact full of grace, truth, warmth, and fancy. He has attained the beau ideal of the comic opera. His airs are always in unison with the words, and the ensemble as well as the details of his compositions are embellished by the purest, the most enchanting melody. It is impossible to be at one and the same time more natural yet more ornamental, more

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brilliant yet more learned, more simple yet more true. He united in a degree till then unknown, that inspiration and perfection which are so rarely to be found together. The boldest and most original fancy is in this composer joined to the most correct judgment and severest taste.

The opera of *Il Matrimonio segreto* is undoubtedly the chef d'œuvre of CIMAROSA, and of the Italian theatre. It is in these immortal compositions, containing the finest fancy and the greatest perfection in respect to the detail and purity of the design, that this master should be judged. The enthusiasm it excited was justified and perhaps surpassed by its inimitable merits. The French writers have remarked, that it fixed the mobility of the Italians. We may add, that it has fixed that of the Neapolitans themselves the most inconstant in their love for music. Greedy of new operas, they nevertheless always enjoy with fresh delight the chef d'œuvres of one of their most illustrious countrymen.

CIMAROSA quitted Russia to return to Italy. He gave at Naples *Il Matrimonio segreto*, and presided himself at the piano forte during the first seven representations, a circumstance never before known. The transport it exhibited was a long and delicious delirium, which became, in some sort, epidemic, and was communicated even to Vienna, where the Emperor, after its first performance, invited the singers and musicians to a banquet, and sent them back the same evening to the theatre to perform the piece a second time.

Although the comic was from predilection the style of CIMAROSA, he has written several grand operas, amongst which, *Gli Orazi e Curiazi* is pre-eminent. The elegance of the style is contrasted with its admirable simplicity, its truth with its expression, and its nature with its grace. In listening to it, we appear to be in the presence of the genius of melody; and its force and depth are not less apparent than its grandeur and beauty. *Penelope*, *L'Olimpiade* and *Artaserse*, are the other grand operas of CIMAROSA.

L'Imprudente fortunato, a comic opera, performed at Venice in 1800, and *Artemisa*, a grand opera, were the two last works of CIMAROSA. Only the first act of the latter was finished. Several composers have attempted to finish it, but without success. The public have never suffered the performance to proceed after the middle of the second act. CIMAROSA died at Venice on the 11th Jan. 1801, aged 47; in the maturity of age and talent, and when his brilliant

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and fertile genius promised fresh treasures to the church and theatre. *Il Sacrifizio d'Abramo* is his only oratorio. He composed 28 operas.

The ardent pursuit after composition caused in some degree the neglect of musical treatises and other didactic works upon the art. GIUSEPPE TERZI,* published in 1805, a work entitled *Nuovo sistema del suono*, with plates. It was a kind of prospectus to a more extended work, which the author proposed to publish upon the art of a chapel master. He here examines the opinions of ARISTOTLE, DESCARTES, NEWTON, and others, upon the origin of sounds, and demonstrates much extensive and useful learning. He however has not carried the work into execution.

ANGELO TARCHI, a voluminous and frequently brilliant composer, was born at Naples in 1760. He studied thirteen years at the Conservatory *Della Pietà*, under TARENTINO and SALA; for the last three years of which term he maintained the rank of chief of the scholars. In 1781, while yet in the conservatory, he composed his first work, *L'Architetto*, a comic opera, which was sung by the pupils of the conservatory, and with such success, that it was performed before Ferdinand 4th, at his country seat at Caserta. In 1783, still wearing the blue tunic as a scholar of the conservatory, he composed *La Caccia d'Enrico Quattro* for the new theatre, at Naples, which, as well as several other operas, was successful. From Naples, TARCHI went to Rome and afterwards to Milan, where he wrote several operas, both serious and comic. From the year 1785 to 1796, TARCHI visited Florence, Turin, Cremona, Mantua, Vicenza, Padua, Venice, London, and Paris, for which cities he composed twenty grand and ten or twelve comic operas. He has given several operas at Paris since 1776 with success; he has also composed masses and vespers for four, five, and eight voices.

FRANCESCO PAOLO PARENTI, born at Naples in 1764; studied at the conservatory of La Pietà, under SALA and TARANTINO. His first operas, three comic and four serious, were given at Rome, and although submitted to the most critical audience of Italy, were received with applause. In 1790, he repaired to Paris, where he composed several meritorious works for L'Opera comique. In 1802 he conducted the theatre of L'Opera Buffa, in quality of Maestro di Capella. The productions of this composer for the church are in the style of PALESTRINA.

* Le Dictionnaire Historique des Musiciens calls him TERZA.

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Gaetano Marinelli, born in the kingdom of Naples in 1770, was celebrated at the same time as the preceding composers in the school of Naples, and on the different theatres of this capital. His studies at the conservatory of La Pietà were rapid and beneficial. His compositions were in the comic style, and were favourably received in the different theatres of Italy, and have been printed at Milan. They have given their author a place amongst the best composers of the second rank of his school. The music of Marinelli is much appreciated at Naples.

Ferdinando Gassi, a Neapolitan, born towards the end of the last century, and educated in the conservatory of Paris, has given great promise of future excellence. In 1805, he gained the great prize for composition at the conservatory. Since this period he has been at Rome for the further cultivation of music, where he has composed a *Te Deum*, a *Christe eleison*, as a fugue of three subjects for six voices, and a grand Italian scena, all of which are spoken of by M. Mehul with great praise.

The next composer to whom we shall direct the attention of our readers is Giacomo Tritta, born towards the end of the last century. From a pupil he became a master of the conservatory of La Pietà. His first dramatic production was *La Vergine del sole*—his second *La Molinarella*—and he has since given several other operas in the different theatres of Naples. This composer appears full of the idea of forming a new school, or rather he seems desirous of uniting the soft melody of his country to German harmony, in order to render it fitter for the expression of the great passions of the tragic opera. We are far from wishing to oppose the salutary investigation of art, but let us examine well the simple but sublime compositions of Leo, Trajetta, Jomelli, Piccini, Paisiello, and Cimarosa, and it will be seen, that it is scarcely possible for genius and taste, sensibility and judgment, to create any thing more noble, more true, more touching, or more expressive. Perfection once found, to endeavour to go farther is to fall into *mannerism*.

Amongst the composers who are now most distinguished in Italy we must place the Neapolitan Chevalier Caraffa.

M. Caraffa unites an ardent mind to the most exquisite sensibility. All his compositions attest these two qualities, without which nothing great can be produced in the arts. The opera entitled *Il Vascello del'occidente*, first introduced him as a composer to a

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Neapolitan audience. GABRIELLA di VERGEY, which succeeded it, is undoubtedly one of the best modern compositions; dramatic expression is here carried to its highest point; grace, softness, and all the united charms of melody, temper the terrible situations of one of the most gloomy subjects ever yet given in any theatre. This opera, as well as the former, met with the greatest success. The Neapolitans were never weary of hearing it, nor foreigners of admiring it. M. CARAFFA has since composed several operas for the theatres of Venice, Milan, and Paris, which have sustained his former reputation.

After having made our readers acquainted with the Neapolitan composers who were formed in the school of their country, we shall, in order to complete the history, consider those foreigners who owe their education, talents, and celebrity, to the same school and its masters.

The first foreign composer whom we shall name is FRANCESCO GASPARINI. The period of his entrance into the conservatory of La Pietà shews him to have been numbered amongst the disciples of LEO and DURANTE. GASPARINI, although a foreigner, became a director of the establishment. He composed his first opera, *Tiberio Imperador d'Oriente*, for Venice, in 1702. Between this period and 1723 he composed twenty-five operas, both serious and comic, for Venice, besides others for Rome, Bologna, and other places. His ecclesiastical productions were also in high repute. DR. BURNEY terms him "the graceful and elegant GASPARINI," and in speaking of his twelve cantatas says, "they are graceful, elegant, natural, and often pathetic; there is a movement in his second cantata which would remind all who are acquainted with DR. PEPUSCH's celebrated cantata *Alexis* of the air "*Charming sounds*." ALESSANDRO SCARLATTI entertained so high an opinion of GASPARINI, that he placed his son DOMENICO to study under him at Rome.

GASPARINI also published a small but useful tract, entitled *L'Armonico prattico del Cembalo*, in 1703.

DOMENICO TERRADEGLIAS, or TERRADELLAS, was born at Barcelona, in 1701; was sent to study at Naples, in the conservatory di San Onofrio, under DURANTE. His talents and enthusiasm raised him to the rank of one of the best composers of the 17th century. His style resembled that of MAJO and HASSE, but more animated. In 1739 he composed *Astarto*, and part of *Romolo*, in conjunction

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with LATILLA, for the Teatro delle Dame, at Rome. In the latter end of the year 1746 he went to England, where he composed *Mithridates* and *Bellerophon*. He died at Rome in 1751, in consequence of the bad success of one of his operas.

TRAJETTA expressed his contempt of French music by terming a scream (which he wished to express in his *Sofonisba,) Urlo Francese*—a French howl. TERRADEGLIAS, no less severe, said, on hearing the cries and howlings which then constituted the essence of the French opera, and likewise the plaudits with which they were received, "*The French have ears of horn.*" The Ambassador Caraccioli has since softened the bitterness of this sarcasm, by remarking that *they had ears of parchment*.

SALVATORE BERTINI, born at Palermo, in 1721, where he died in 1794, begun his career in the conservatory of La Pieta, under LEO. His first compositions were for the theatre; they were characterized by an easy style, good melody, pure and brilliant harmony, and true expression. He afterwards composed for the church, when his style became lofty and pathetic. His son, the *Abate* MARTINI, is distinguished as the author of an historical and critical dictionary upon musical authors, a work of estimation and utility. DR. BURNEY met the *Abate* at Venice, in 1770, and speaks of him as "one of the best judges of every part of music, ancient and modern, that he had met with. He is an able mathematician, a composer, and performer."

The composer whom we shall next present to our readers is PIETRO GUGLIELMI, the son of GIACOMO GUGLIELMI, chapel master to the Duke of Modena; was born in 1727, in the Duchy of Massa Carrara; he studied under his father till he was eighteen, when he was sent to the conservatory of Loretto, then directed by DURANTE. GUGLIELMI did not announce any great disposition for music, but DURANTE obliged him to submit to the dry labours of counterpoint and composition. He quitted the conservatory at the age of twenty-eight, and composed almost immediately for the principal theatres of Italy, both comic and serious operas, in which he was equally fortunate. He visited London,* Madrid, and Vienna, and

* 1768. "In January was first performed *Iphigenia in Aulide*, by a new composer, PIETRO GUGLIELMI, of Naples, just arrived in England. This master had some Neapolitan fire, and brought over the new and fashionable phrases from Italy, but he wrote too fast, and with little invention or selection of passages. GUGLIELMI never had great success here."—*Burney's History of Music.*

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returned to Naples at the age of fifty. At this period the faculties of his mind had acquired their greatest activity. He found the great theatre at Naples occupied by CIMAROSA and PAISIELLO, who disputed the palm. He had some reason to complain of the latter, and revenged himself nobly; he opposed a work to each production of his adversary, and was constantly the victor.

In 1793 Pope Pius VI. offered him the place of chapel master of Saint Peter's. This retreat offered GUGLIELMI, then in his 65th year, an opportunity of distinguishing himself in ecclesiastical composition. The works of GUGLIELMI are computed at two hundred. The most distinguished are *Le Due Gemelle*, *La Serva inamorata*, *L Pescatrice*, *Enea e Lavinia*, *I due Gemelli*, *La Pastorella nobile;* and amongst his oratorios, *La Morte d'Oloferne* and *Debora*. Simple and natural melody, pure, but at the same time rich harmony—an original fancy, are the distinguishing features of the style of GUGLIELMI. He died Nov. 19, 1804, leaving two sons. PIETRO, the eldest, a composer, inheriting but a part of his father's talents; and GIACOMO, a singer.

ANDRE FIORONI, born at Milan in 1730, entered the conservatory *Della Pietà*, and received lessons from LEO. He is particularly distinguished as a harmonist, and his compositions for eight voices are especial examples of beauty, science, and effect. He was chapel master of the cathedrals of Milan and Como.

HONORE FRANCOIS MARIE LANGLE, born at Manaco, according to GROSSI, in 1730, and according to *Le Dictionnaire Historique*, in 1741, was sent to Naples, at the age of 16, by the then Prince of Monaco, to learn composition, and entered the conservatory of *La Pietà*, where he studied under CAFFARO, the most learned scholar of LEO. LANGLE resided there eight years, when he became first chapel master of the conservatory, and composed several masses and motetts of great merit. In 1768 he removed to Paris, and soon distinguished himself at the Concert Spirituel, and the Concert des Amateurs, by several lyric scenes and the cantata of Circe, &c. In 1791 he gave the opera of *Corisandre* at the Academie Royale de Musique. Its success induced him to compose others, which however were never performed. As a theorist he has published three treatises, one on harmony and modulation, another on a base under a melody, and a third on fugue; also a new method of figuring chords. At the head of the pupils of LANGLE stands DALAYRAC, who may be called the second Gretry of the comic opera.

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LANGLE, a member and librarian of the conservatory, died Sept. 20, 1807.

GIACOMO RUSTI, born at Rome in 1741, appears to belong to both schools, having first studied at the conservatory *Della Pietà* at Naples, and afterwards at Rome under RINALDO DI CAPUA. On the termination of his studies he gave *La Contadina in corte*, his first opera, at Venice, in 1764. About the year 1767 he became chapel master at Barcelona, where he composed several operas: his works were much esteemed in Italy.

FREDERIC GRESNICK, born at Liege in 1753, was sent at an early age to Naples, where he studied under SALA. In 1786 he went to England, and composed *Alceste*. DR. BURNEY says, "This opera, to which the public did not seem partial, was represented but three timce before it was stopt by the indisposition of MADAME MARA." He composed several works for the theatres of Paris—among which *La Rêve* was particularly well received. He wrote with particular care *La Forêt de Brama*, an opera in four acts, and expected that it would establish his reputation, when, after eight months of anxiety and delay, he was informed that his music was only received *upon correction*, which was a mortal blow to him. He died on the 6th October, 1779.—His works are written with ease, are pure and correct, and contain agreeably melody, with very sweet accompaniment.

DOMENICO DELLA MARIA, born at Marseille in 1764, of an Italian family, devoted himself, from his earliest youth, to the study of music. At the age of eighteen, he composed a grand opera, which was performed at Marseille. He then went to Italy, where he remained for ten years, studying under several masters; the last was PAISIELLO. Imbued with the lessons of this great master, he composed six comic operas, three of which were very fortunate. *Il Maestro di Capella* was that he himself most approved. He returned to France about 1796, and gave at L'Opera Comique, *Le Prisonnier*, which augmented his reputation. The following is the opinion of M. DALAYRAC of this composer's style:—

"His first attempts in the dramatic career have been marked by the most brilliant success. *Le Prisonnier*, *L'Oncle valet*, *Le Vieux Château*, *L'Opera Comique*, and some other works, given successively in less than two years, attest the talent and fertility of the author. I shall not undertake to analyse them—suffice it to say,

that they contain sweet and easy melody, a pure and elegant style, light and brilliant accompaniment, united to a perfect expression of the words, the more extraordinary in a disciple of a foreign school. DELLA MARIA has been placed amongst our best composers."

"The enthusiasm which *Le Prisonnier* excited throughout France will long be remembered. Airs, romances, duets, quartetts, all is easy, pure, and natural. To mention the pieces most distinguished would be to name them all. The melodies, alternately gay, tender and artless have been breathed without effort; they have pleased all the world; they have been retained by every sensitive mind, and as it were have risen insensibly to the lips. This young composer died almost suddenly in 1800, at the age of 36. He was very skilful on the piano, and played on the violoncello with grace and facility."

VINCENZIO FIOCCHI, born at Rome in 1767, studied at Naples in the conservatary of *La Pietà*, under FENAROLI.—He composed sixteen operas in Italy, some of which were successful: he was organist of Saint Peter's, at Rome, and having quitted that city at the commencement of the disorders it has been subjected to, he repaired to Florence, where he was received by Ferdinand, then Grand Duke of Tuscany. M. FIOCCHI arrived in Paris about 1802, and set to music *La Valet des deux Maitres*, but with little success.—Since that period he has devoted himself to teaching and composition, and has published, conjointly with M. CHORON, *Les Principes d'Accompagnement.*

GASPARD SPONTINI was born at Jesi, a small town in the Roman State, in 1788. After having studied the first principles of music under the celebrated PADRE MARTINI, at Bologna, and under BORRONI, at Rome, he entered at the age of thirteen the conservatory of *La Pietà*, then under the direction of SALA and TRAJETTA. At the end of a year he was appointed master of the conservatory in 1795. At the age of seventeen he composed a comic opera, entitled *I puntigli delle donne*, the success of which was so great, that all the directors of the Italian theatres endeavoured to engage him to write for them. The following year he went to Rome, where he composed *Gli Amanti in cimento*, and from thence to Venice, where he wrote *L'Amor segreto*. He afterwards returned to Rome, where he set METASTASIO'S *L'Isola disabitata*, which he sent to Parma, where he could not go, as he was demanded at Naples and Palermo. At

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Naples he composed *L'eroismo ridicolo*, and acquired the esteem of CIMAROSA, whose disciple he became, and with whom he passed five years (until his departure for Palermo.) After writing the above opera he went to Florence, where his serious opera, *Il Teseo riconosciuto*, obtained the most brilliant success. On his return to Naples he was greatly applauded in *La finta filosofa* and *La fuga in maschera*. At this epoch the King and Court of Naples being at Palermo, the director of the Royal Theatre of Saint Cecilia engaged him to write two comic operas—*I quadri parlanti* and *Il finto Pittore*, and *Gli Elisi delusi*, a serious opera. From thence he proceeded to Rome, where he wrote *Il geloso e l'audace*, and to Venice, where he composed *Le metamorfosi di Pasquale*, and *Chi più guarda, me no vede*. SPONTINI then went to Paris, where he first made himself known by *La finta filosofa*—he afterwards gave *La petite maison—Milton*, *La Vestale*, in 1807—and *Ferdinand Cortez*, in 1809. About the year 1821, SPONTINI was at Berlin, where he distinguished himself by the composition of a grand opera.

N. FIORAVANTI, born in Italy about the middle of the 17th century, made Naples the first scene of his studies, and formed himself upon the best masters of the school. He gave the first specimens of his talents at Turin, in 1797, in the operas of *Il Furbo contro il Furbo*, and *Il Fabro Parigino*. In 1887 he went to Paris and gave *I virtuosi ambulanti*, and afterwards returned to Italy. His opera of *Le cantatrici villane* was highly interesting to the Italians; it combined the expression of PICCINI, the magic of PAISIELLO, and the charm of CIMAROSA's melody. His other works do not contain the harmony and really classical style of this piece.

NICOLO ISOUARD was born at Malta in 1775, where his family held an honorable rank. His father did not intend him for a musician, but he could not resist his natural inclination for the art. His leisure moments were devoted to the study of music, and on his being placed at Naples, in a banker's house, he particularly applied himself to music, and finished his studies in counterpoint in that city under SALA. He also obtained instruction from GUGLIELMI, in dramatic composition. He finally totally abandoned commerce, and gave at Florence his first opera, *L'aviso ai maritati*, the success of which confirmed him still further in his resolution, and thenceforward assumed the name of NICOLO, in consideration of his father. After having composed for the different theatres of Italy and Malta,

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he established himself at Paris, where amongst seventeen operas, both comic and serious, which extended his reputation, he composed *La Cendrillon*, in 1813, the success of which was unrivalled. NICOLO played on the organ, harmonica, and several other instruments, with superior ability. He died in the midst of his career, leaving *La Lampe merveilleuse*, an unfinished opera, which was performed after his death, at the Royal Academy of Music.

Here terminates the history of the composers of the school of Naples. The present state of this school is far different from what it was formerly. The same causes of fecundity still exist, and its fine sky, the purity of its atmosphere, and the taste of its inhabitants for melody, are unchanged. Nature is not inconsistent like man; she is modified, but does not alter, whilst human societies, laws, circumcumstances, passions, and various other accumulated causes, vary with each century. There are a great many pupils in the only conservatory which exists, but nothing announces as formerly a number of brilliant masters.

So great a dearth succeeding to such riches, to such a profusion of the works of genius, can only be explained by the agitated state of the kingdom of Naples for the last thirty years. The arts are the children of peace, and although Italy has given birth to her greatest artists in the midst of bloody wars, kindled by the love of liberty, yet melody, the most timid or the most idle, appears to enjoy more particularly the peaceful pleasures of repose. It is therefore possible that when Naples shall enjoy a profound peace, the worship of harmony shall be re-established within its walls.

At Naples, as elsewhere, the new system of uniting Italian melody to that of HAYDN and MOZART, and other illustrious German composers, has its partizans as well as its enemies. It cannot be denied that there are certain rules and principles which may only be violated by the genius of a MOZART and a ROSSINI, and which, by the servile imitations of inferior talent may lead to the absence of taste and the decay of the art. The antagonists of the new system fear that under the pretext of enriching music, it will be smothered and crushed beneath the load of ornament; and it is certainly true, that this art may, like painting, have its mannerists. The real end of the art must therefore be considered, which is, that of addressing the heart, of painting passion in its various forms and in all its energy.

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ON THE OPERA IN THE FRENCH PROVINCES.

In Germany, the cities of Munich, Prague, Frankfort, Manheim, Vienna, Stuttgardt: in Italy—Naples, Rome, Venice, Milan, Florence, Bologna, Sienna, Vicenza, Turin, &c. have each of them theatres where music is perfectly executed; every manager engages a composer for the season. If the novelty be ill received, the old repertory is resorted to, and pieces formerly represented are again brought forward. A Carnival produces twenty operas; we require twenty years to acquire as many; can this be favourable to the progress of art and the developement of talent? a composer will have given ten operas in Italy, and in France will be obliged to solicit the favour of a first performance. The theatres of Paris, although inferior to those of Italy with respect to singing, must be allowed pre-eminence in relation to instrumental execution. Paris is the musical focus of France: the most brilliant stars move in this favoured region; but their rays carry no light to any great distance. We hardly quit the gates of the capital when we suddenly fall into profound obscurity; no more music, operas, singers, orchestras: Bordeaux, Lyons, Rouen, &c. will perhaps protest against this decree, but in music as in poetry,

Il n'est point de degré du médiocre au pire.

It is very difficult to make Plutus to agree with Apollo. The first thing a manager considers is his interest; he calculates upon his receipts, offers 12 or 18,000 francs to the person who is to support the first part, and cheats the rest of the company.

That the inhabitants of the departments should flock to a performance where Talma is to appear in the midst of a group of ridiculous automatons is perfectly natural. This is better than nothing. But the great tragedian crushes all who surround him. His interlocutors revenge themselves cruelly, by destroying with their cold emphatic diction, every impression he has made upon the spectators. If *Orestes* has moved them, *Hermione* immediately calms them. Does *Hamlet* affect them? *Claudius* excites them to laughter. The disparity is still more striking between the practised singer and the mere hack.

Some comedians having performed *Zaire* at the fair of Saint Laurent, Le Theatre François, jealous of its rights, sent to the manager to prohibit him from taking for the future such a liberty. The latter merely replied, "Gentlemen, it would be unjust to condemn me without having heard my company. The bill announces *Zaire* for this evening; come to the performance, and if you recognize the piece, I consent to play it no more."

How many serious and comic operas are so served in the provinces! The companies of the first class do not carry their defects to an excess. There are some old pieces which are even performed better than at Paris. Without being ever good, the execution is of a decent mediocrity. One or two singers support the opera, the rest goes as it can, and as well as it is possible for hacks to go. For it is here that one meets them by hundreds; the theatres are peopled with them; the managers have a marked predilection for them, and it is quite natural; it is not necessary to furnish them with parts; of what use is a book to him who cannot read? Let us pass to the towns of the second order, and see if one can be blamed for laughing at the most solemn dramas, when performed in so comic a style.

I have heard the same actor sing the parts of two persons on the stage at the same time, Theseus and the High Priest, in *Œdipe à Colonne*. After having fulfilled his part, the King of Athens turns round, recites that of the Pontiff, whilst a soldier of the garrison dressed in the sacerdotal robe, his forehead bound with the sacred band, opens his mouth, rolls his eyes, extends his arms, and throws the incense on the fire.

I have seen *Paul et Virginie* performed without separate parts, the leader of the band and the base-player reading from the same score, and some wind instruments, scattered about the orchestra, accompanying from memory, or following the melody in unison. I have seen *Le Prince de Catane* played in an immense theatre, where the pirate Abdallah appears, followed by sixty Turks in black spatterdashes, keeping silence whilst the chief, followed by women disguised as Albanians, gesticulating at their best with sabres, executing in duet a chorus, *let us fight, destroy, overturn*, with an accompaniment of two violins, horns, trumpets, trombone, cymbals, drums, and all the brass battery of the national guard. I have seen three horn players reading the first part, while the desk of the second is vacant. I have seen two flutes and two clarionets executing the same solo at

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the same time. The pride of the minstrel would have been wounded if he, for an instant, ceded the place to his rival. What dishonour for a man who thinks to give himself importance by saying that he always played the first part!

I have heard chorusses sung in two parts, in unison, and even by a single actor, who in the last finale to *Joseph*, filled alternately the parts of four voices, and thus ascended from the base to the treble. In the provinces the chorusses are sung by the actors themselves, and if there are choristers, they are not sufficiently numerous to form a mass of harmony. As this kind of music is more figurate than airs and duets, they are easily confused. Thus, in the chorusses of women, if the air is accompanied by thirds the two parts proceed well enough; but if the motion becomes oblique or contrary, confusion immediately reigns, and the seconds, after seeking in vain for their note, save themselves by hanging upon the first, whom they endeavour to follow in unison.

How is it possible to endure such defects? Why not abandon the theatres, which resemble the den of theCyclops rather than the temple of melody? Amateurs adopt this course, but how many others follow the beaten track without knowing why! They go to the opera to-day because they went yesterday, and to-morrow they will be there again. Faithful from habit, they return every evening to find the ennui which awaits them. Those who have made a journey to Paris, and have heard Martin & Elleviou, consider themselves infallible judges, and exclaim, "*Fi donc! l'horreur! c'est pitoyable, detestable!* but, nevertheless, still frequent that which they apparently so much disdain. One half of the spectators have lost all knowledge of good music in consequence of hearing so much bad; the other is insensible to charms it never knew. The theatres are nevertheless full. One must not seek for the reason in the excellence of the pieces or the skill of the actors, but in the price of the places. With the amount of a ticket to the Feydeau, one may go to the opera for a whole month in the country.

Would it not be better, say the amateurs, to double the price in order to pay better actors, and give a better performance? The manager assures you in confidence, that the words *thirty centimes*, like the *sans dot* of *Harpagon*, removes all difficulties, and are magical in their effect; and the most violent stickler is appeased when he recollects that for six francs he acquires the power of sitting in the best places for a month.

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If the Royal Academy or the Feydeau give a meritorious piece, thirty, forty, a hundred repetitions, hardly suffice to satisfy the amateurs and the curious. At Paris they go to the theatre to hear and see. The most profound silence precedes the first stroke of the bow. He who talks too loud, even in the overture, is requested to be silent, or rudely pushed to the door. The piece, the music, the acting, the singing—every part is a subject of deep interest. The space between the acts gives time for a view of the theatre and for conversation, which the signal of the leader ends to the great satisfaction of all.

The provincial theatre exhibits other persons, other manners. The audience is always composed of nearly the same number of inhabitants, who are all acquainted. They salute each other and make visits to the boxes or the galleries, for every one has his favourite place. The greater part of the boxes are hereditary in families, and are only distinguished by the names of those who have occupied them for half a century. Ask for a lady of the ticket-taker, he tells you immediately, and without ever being mistaken, that you will find her with her back to the third pillar, or on the second bench of the orchestra on the right.

The performance begins at an hour when business is over. Nevertheless as the solicitor has yet something to say to the head of the court of the prefecture, the agent to the banker, the captain of a ship to his men, the barrister to the client, they reserve it for the theatre, where they will be sure to meet. The evening before, there has been a ball, a ship has just arrived from Jamaica, important news has appeared in the gazettes, or an adventure of gallantry has occurred in the town. What food for conversation! What interesting details, which all are burning to hear and relate! The groups are formed, they turn their backs on the stage, or promenade the pit. The buzzing which fills the theatre during which the overture is played, may be imagined. The curtain rises and the tumult continues; an impatient amateur, who wishes to attend to the piece, exclaims, *paix la! paix la! st, st, st*, but in vain. The talkers cease for a moment to shrug their shoulders, and smile at the bonhommie of the villager, of the original, who goes to the play to see and hear, but the noise immediately recommences.

The audience is almost always the same at a provincial theatre, except on extraordinary occasions. The theatres of Paris make

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great receipts by several successive representations of the same opera. In the country twenty-four pieces at least are necessary to furnish the performances of the month. It is impossible to change so often without recurring to the worn out pieces of the metropolis. The habit of singing or of hearing old passages, arrests the progress of art and of taste, and it is impossible that a hack, who is in no condition to give an elegant or modern expression to the phrases of MONSIGNY, DUNI, and the first works of GRETRY, should form a good style of singing by incessantly repeating the music, which may be good in the main, but the details of which are gone by. The extreme variety of the performances brings with it another inconvenience. Obliged always to play different pieces, the actors are imperfect in their parts, and cannot perform them with that ease, that freedom, that *a plomb*, which twenty, thirty, or fifty successive representations do not fail to confer. A new piece is played twice, or at most four times, and is then laid aside to be again used in its turn. These sudden interruptions, the annual mutations which separate the tenor from the actress with whom he is accustomed to sing, essentially injure the whole. I might also name as another obstacle to the developement of operatic talent, the conditions by which singers are obliged to fill, according to circumstances, the parts of tragedy and comedy, and even to figure away at need in the ballets.

Bad actors are rarely hissed; it is necessary to hear them, and it is not worth the trouble. Without regarding his own reputation, or that of his theatre, the manager only thinks of augmenting his profit by diminishing the price of places; for this is the great attraction; what would be looked upon at Paris as a real misfortune, is to him a piece of good luck. If the musician who plays the double base dies, or the first horn or flute player enlist in a regiment, Vivat! exclaims our manager, rubbing his hands. He jumps with joy on perceiving his savings increased by the salary of three symphonists: if it be observed to him that he must have a first horn—the second will play;—a double base—we have a violoncello, he must rasp louder;—and the flute—the clarionet will supply his place. Then you mean to replace——No one! A few less or a few more, the public will be content: they do not look so close.

The penury of musicians is more strongly felt in concerts, where the travelling professor is seconded by no talents which can break the monotony of the performance. If the concert announces a violin

player, the amateurs know before hand that they shall only hear the violin, and that the isolated artist must suffice for himself and the audience. The concerto, the air with variations, the fantasia, will only be separated by fragments of symphony, the pitiful execution of which does not allow them to be attended to.

The extreme indifference of the public with respect to actors encourages the most timid; the greatest characters are not too difficult for them; they never doubt their own power, and their audacious presumption almost equals their ignorance. A singer succeeds without voice or talent; another says with some show of reason, "I can do as much," and a crowd of honest artisans are seduced to appear on the boards by brilliant appearances, and by a profit which, nevertheless, hardly exceeds the products of the needle and razor. Whilst they believe they are enrolling themselves under the banner of pleasure, they are marching straight to the poor-house. For one actor who arrives at reputation, how many languish in misery! The manager pays well enough in the good months of the Carnival, but the receipts diminish in the spring, and his company

Après avoir chanté
Tout *l'hiver*,
Se trouve fort dépourvue
Quand la *chaleur* est venue.

What is to be done when the theatre is deserted, and long play bills, pompously grotesque, no longer attract a soul? How wait for the month of November, those rains, those ardently desired frosts, that season charming in proportion to its rigor? Will you establish your colony in boroughs, villages, and farm-yards, and perform in store-houses and barns, upon planks nailed together in haste and supported by casks? Or will your industry be sufficient for your support in summer? for the savings of the winter are not to be computed upon: it is sufficient to have lived during this period of jubilee and prosperity; and if the pen, the pencil, the bow, or the kit, are not a resource, we shall see you, according to the long-established custom, on the banks of the river, line in hand, fishing for barbel and carp. The needle and the razor, it is true, yield but thirty sous a day, but these thirty would be certain, there would be no dead season: the work of an artisan may diminish, but never ceases suddenly. With the most promising talents, it is only by study and labour that a name is to be obtained; and the man who

thinks too much of pleasure, will remain in obscurity, soon to deplore the loss of his voice. If mediocrity be your lot, how numerous must be your resources to compensate for the want of ability. "I cannot play the first characters, but those of the confidants are not above my powers. I promise you a magnificent shower of fire in the third act of Lodoiska—it will be applauded, and we shall come off with little expence. If a scene wants repair, I can repaint it, and on an occasion make a tree, a rock, a wave, a clock, or a cottage; lace a livery, or embroider a tunic." Such propositions are irresistible—the singer is engaged—thanks to his skill in mechanical arts.

God forbid that I should seek to revive the ancient prejudices against actors. Every profession is honourable when it is exercised with honour. Let an educated man devote himself to his dramatic taste, and desire to profit by his musical talents and a melodious voice, I shall be the first to encourage him. Every thing is to be expected from one instructed in literature and in music, gifted with a powerful organ and a fine figure, impelled by natural instinct, and burning with an artist's fire, and that love of fame which makes every thing possible. Such a man must necessarily arrive at eminence.

There exists a strong line of demarcation between the singer and the mere actor; the latter is limited to the work of the poet, the former embellishes the canvas the musician has prepared for him, and gives it at each performance with new ornaments; he creates, invents, and often shows as much genius as the composer. The reputation of the actor is circumscribed to the country he inhabits; he cannot shine in the works of Racine and Moliere, if he speaks the language of Schiller or Goldoni. The musician has the whole of Europe for his domain; all musical people understand Italian and Latin. At the church, the court, the concert, and the theatre, he is alike successful. Covered with honour and wealth, if he abandons the palaces of kings to pass the rest of his life in retirement, he may yet confer upon the amateur the delights of a fine voice, and needs no assistance to produce the most enchanting effects. Can the names of our finest actors contend with those of Farinelli, Marchesi, Faustina, or Catalani? The declamation of the orator cannot be noted; he only leaves behind him newspaper articles, written in his praise or poetical eulogiums. Such traces are as feeble as they are fugitive. Since comparison is

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impossible, the living actor will always have the advantage—whilst the impassioned airs, the cantatas, the sublime duets, which have been executed by the most celebrated musicians, are every where to be seen: these monuments of their glory will prove to the most distant ages the compass of their voices, the power of their means, the immensity of their talents, and these silent pages will reveal to the connoisseur all the wonders of their execution. These are the standards of comparison by which the artist will be judged. We possess the quoit of Hercules—we must raise and throw it beyond the spot where the demi-god himself hurled it.

Louis the 14th allowed the nobility to appear upon the stage without derogation;* more than one chevalier or lady have figured at the Royal Academy of Music. MADEMOISELLE DE CASTILLY filled the part of Pomona at the representation of that opera, and LE SEIGNEUR DU PONCEAU, the famous D. de Chassé, was the glory and delight of that theatre during thirty-six years. Instead of seeking to lower the situation of the actor, one should on the contrary divest it of all the prejudices which exist against it. Educated persons would then devote themselves to the dramatic art, and that ignoble and despicable tribe which now vainly endeavours to rank with real artists would be driven from the stage,

"Soyez plutot maçon, si c'ést votre talent."

If I thought that my remarks could persuade a single person to stop in his dramatic projects, I would tell him that I have seen five children covered with rags and barefooted, begging alms in the pit, while their father has been acting in a velvet coat with gold lace. An actor suddenly lost his voice in consequence of long fasting, the agonies of which he supported by some glasses of brandy. Another, during a severe winter, lay aside with regret the clothes of the wardrobe, to dress himself in the cast-off linen pantaloons of a soldier.

"How comes it, father, that we do not dine to-day? Simpleton, have you not seen the play bill? *Jean de Paris* is performed to-night, wait another hour or two, and I will slip you a morsel behind the scenes." The miserable wretch calculated upon a few rolls which he should find among the pasteboard patès and empty bottles.

* "Que tous gentilshommes, damoiselles, et autres personnes puissent chanter auxdits operas, sans que pour cela ils derogent au titre de noblesse, ni à leurs privileges, droits et immunités."—*Lettres Patentes données le* 28 *juin* 1669, *à Perrin.*

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All this is nothing in comparison with the heart-breaking scenes which precede the departure of a provincial company. The baker, butcher, tailor, landlord, &c. who have waited until this fatal moment, then assert their rights, and seize on the baggage of their insolvent debtors. The sceptre of Agamemnon, the turban of the Pacha, and the wand of Armida, are only rescued by the donations of the charitable.

In Rome and Greece the spectacles were under the direction of the government; in Italy this custom was long kept up, and we observe it in the Royal Academy of Music. What should prevent our large towns from adopting it. By choosing as the manager of the lyric theatre, a man of acknowledged talent, and above all, a clever musician, all the difficulties which oppose the formation of a really good company would be surmounted. The manager would receive instructions, and the funds would only pass through his hand to be deposited in the general coffer, to be expended in the payment of theatrical expences. All speculation upon mediocrity would thus be prevented.

In the arts there must be effects; models already exist; it is necessary to surpass them, or at least to sustain the honour of the nation by equalling them. If you submit yourselves to a servile troop of mercenaries, who will give you the laurels of Parnassus for a crown, if you trust to their care they will build temples and palaces of sand, statues will be made of plaster, the museums will be filled with daubs, and the theatres peopled with the nightingales of Arcadia.

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MANCHESTER PHILHARMONIC CONCERT.

TO THE EDITOR.

Sir,

As you have given, in your last Review, a report of the State of Music and a List of the Performances at many of the cities on the continent, I cannot but consider that some notice of the more respectable *established* concerts in the provincial towns and cities of our own country would be equally interesting, and add to the value of your esteemed Miscellany. But what would more particularly benefit the science is a report of the origin and progress of such concerts, that from an humble commencement, have been by perseverance raised to such a state of comparative respectability as to obtain the notice and support of the more judicious and respectable patrons and admirers of the art.

It is well known that "The Gentlemen's Concert" of this town has long stood pre-eminent, and that it is so extensively supported as to enable the directors to give concerts of the very first class.—The concert however to which I now beg to direct attention is *another*, denominated "The Manchester Philharmonic Concert." This establishment had its commencement about the year 1798, and was, until within about five years of the present period, supported exclusively by the performers (chiefly amateurs) themselves—whose only privilege, beyond their individual improvement, was that of introducing a limited number of friends. By degrees (and by the countenance and gratuitous assistance of the majority of the resident professors,) the performances greatly improved. The interest to gain admission became so ardent as to induce the committee to receive a limited number of *subscribers*.—These are now about 180 in number, and the audience generally amounts to six hundred. The band consists of from 8 to 10 violins, 2 violas, 3 violoncellos, 2 double basses, 2 oboes, 2 flutes, 2 clarionets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, (alto, tenore, and basso), and double drums. The vocalists, including the chorus singers, amount to 32.*

* The *trebles* are "*the famous Lancashire chorus singers*," several of whom are regularly engaged at the "Concerts of Ancient Music."

The selections consist of overtures and other instrumental pieces—of songs, duetts, glees, &c. but more particularly of the grand chorusses of HANDEL, HAYDN, BEETHOVEN, BERGT, and the great masters. Of the performers individually it would be perhaps improper to speak, as my object is not to extol mediocre talent; I cannot however omit to mention, that this society includes in its list, as one of its most active and efficient members, MR. ISHERWOOD, a bass singer of considerable talent, who has been frequently engaged as a principal at the festivals, and obtained high notice at the grand festival at York.

The chorusses are generally performed *well*, and in this department the society ranks high. Indeed it is the chief source of supply of chorus singers for most of the grand public performances within many miles of Manchester. As a *school* for this purpose it deserves support, and obtains it. But I conceive its utility may be greatly extended in bringing into notice many individuals of talent, both vocal and instrumental, and in furnishing good singers for the various choirs. In fact the greater part of them are so employed, affording proof at how little expence, in the neighbourhood of such an institution, a good and efficient choir may be supported.

Should you admit this report, I trust other and more competent persons may be induced to furnish intelligence respecting similar societies, of which there are several in this district lately established, viz. at Liverpool (two), at Bolton, Rochdale, Preston, Stockport, and Macclesfield. But to be *useful*, these reports should be unostentatious, and all notice of individuals confined to those of acknowledged and established merit.

Below is the selection for two concerts, of the dates as under:

1822—Dec. 25. PART FIRST.

OVERTURE, Messiah.
RECITATIVE and AIR—Comfort ye my people.
CHORUS—And the glory of the Lord.
SONG—There beneath the lowly shed—(Redemption.)
CHORUS—Gloria in excelsis Deo.—*Haydn.*
SOLO—Gratias agimus tibi.—*Haydn.*
CHORUS—Te laudamus, te benedicimus.—*Haydn.*
SOLO—Qui tollis peccata mundi.—*Haydn.*
CHORUS—Gloria in excelsis Deo.—*Haydn.*
QUARTETTO—Lo! my shepherd is divine.—*Haydn*—(from Gardiner's Judah.)

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GRAND CHORUS—Christ Jesus.—*Bergt.**
SONG—How cheerful.—*Arne.*
100th PSALM—All people—(with full accompaniment.)

PART SECOND.

CHACONNE—*Jomelli.*
CHORUS—Sing O ye heavens—(Belshazzar).—*Handel.*
SONG—Lord remember David.—*Handel.*
AIR and CHORUS—As from the power.—*Handel.*
GRAND CHORUS—The dead shall live.—*Handel.*
SONG—They that go down to the sea—(Judah).—*Gardiner.*
CHORUS—The King shall rejoice—(Coronation Anthem).—*Handel.*
SEMI-CHORUS—Exceedingly glad—(ditto).—*Handel.*

1823—July 11. PART FIRST.

OVERTURE—*Mozart.*
AIR and CHORUS—Tyrants would.—*Handel.*
GLEE—In the lonely vale.—*Calcott.*
SONG—The daisied mead.
CONCERTO PIANO FORTE.
SONG—When the sails were unfurl'd.—*C. Smith.*
DUETT—Ye banks and braes.
GLEE—Mynheer Vanderneck.—*Bishop.*

PART SECOND.

OVERTURE—*Romberg.*
CHORUS—To horse—(from the Cabinet).—*Storace.*
SONG—Friend of the brave.—*Calcott.*
CONCERTANTE—*Pleyel.*
GLEE—When wearied wretches.—*Bishop.*
SONG—'Tis midnight hour.—*Blangini.*
GLEE—From the fair Lavinian shore.—*Dr. Wilson*, 1667.
SONG—The soldier's dream.—*Attwood.*
CHORUS—Arise, mount the steep.—*Handel.*

I am, Sir, your most obedient Servant,

P. I. O.

Manchester, 5th Nov. 1823.

* This chorus is the most effective of any that has yet been performed in England. Its majesty and sublimity, and the perfect adaptation of the words, evince the great master. The score of the oratorio, whence this chorus is taken, was brought to this country and adapted to English words by an eminent Minister of the *United Brethren*, through whose favour it is the almost exclusive property of the Manchester Philharmonic Society.

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MISS CAREW.

The man who philosophises upon his pleasures—who, not content with effects, seeks for the causes of his gratification, will ponder long over the multiform qualities and attainments which are required in the public singer, with a feeling somewhat stronger and more varied than mere surprize or even admiration. The million hear a Billington, a Mara, or a Catalani—some perhaps animadvert with envy and asperity upon the vast sums paid "for singing a song," but they seldom or never compute the natural endowments the performer must possess, the life of labour to be passed, and the infinite difficulties to be overcome, before this lofty eminence is reached.—Organic power and intellectual vigour—constitutional strength, and patience of labour, are general terms comprehending a vast number of minuter particulars, which it would be almost superfluous to enumerate, but which are all necessary to constitute greatness—and it happens not seldom that the want of an apparently minor attribute reduces indefinitely the value of all the rest. It is this fact that accounts for the infinite shades of difference which we perceive amongst artists—amongst those who have attained high distinction; and it is really both curious and extraordinary to examine how much is gained or lost by the presence or the absence of circumstances that should seem to be very inconsiderable in the general scale. Thus a trifling failure in the natural perfection of the voice—an error in the artificial formation of its tones, or a slight want of the perseverance necessary to nurture this gift by practice, or of the power to sustain the fatigue, will frequently be the bar to eminence where all the other faculties would probably conduct the possessor to the greatest pitch of exaltation. The more indeed we contemplate the inherent properties of fine singing, the less we are surprized at the multiplied distinctions in singers—we are even inclined to the belief, that of all classes of artists this requires the most numerous qualities, and perhaps the dramatic singer is of the highest class.—We do not however mean to compare any of the powers of a singer with the grandeur and dignity attending the inventive powers of the poet or the painter (who by the way is a poet or an historian using colours instead of words); but then the singer, in the executive, in the demonstrative parts of his art, is called upon for the exercise of facul-

ties of a most rare and delicate nature which the others do not possess. The training of the eye and hand of a painter is somewhat analogous to that which is demanded for the voice and the ear of the vocalist; but it is so with this allowance—there are thousands of hands and eyes that could be polished into the painter's perfection, while such voices and such ears as will make a great singer are found very seldom indeed. Nor can we imagine that there is much difference in the intellectual powers of the poet, the painter, the actor, and the singer, save in the great article of invention, which appertains to the two first more especially. But as a compensation the actor and the singer must possess a sensibility and a tact which enable them not only to apprehend, but to embody and represent, in the exact forms, or probably even in a finer manner than the poet or the composer, (who is the poet of Music,) has originally conceived, the passions and descriptions upon which they are employed.

We have been led to these reflections by a consideration of the qualities of the fair subject of our present memoir, who possessed of talents which having lifted her to a lofty place in the general favour, could not have failed of reaching the highest possible distinction, but for certain deficiencies, which seem to prove how important are very minute differences, when a given elevation is attained, and that such slight differences constitute the superiority, which is so rare. Hence, too, we would teach singers to deduce, that no exertions they can bestow upon the polish of their natural faculties ought to be spared, since it may happen, (though we beg to be understood that such is not the case in our present instance,) that even a slight negligence may be the only bar to the highest attainment and reputation.

Miss Carew was born in London, of a good family, originally Irish. Her grandfather was a captain in the navy, and her father enjoys a respectable situation in one of the government offices. She gave early intimations of musical ability, and was placed under the tuition of Mr. James Welch. Her musical education was directed to the stage, and she appeared at Covent Garden in 1815. She attracted a good share of public regard, and appeared subsequently at the Haymarket, the English Opera, and at Drury-lane. Miss Carew was also engaged in the Philharmonic, and various public and private concerts of London, at Bath, Oxford, York, Manchester, Norwich, and other places. She has of late seceded from the stage, and is occupied in teaching and singing at concerts.

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Miss Carew's voice is sufficiently powerful to fill a large room, or even a theatre, but it is certainly below that standard which dramatic command implies. And in such an estimate we must appeal to the Italian Opera, rather than to the English stage, as affording the most complete models of complete capacity. Banti and Billington, Camporese and Catalani, possessed that grandeur of tone which best exemplifies our notions of the volume requisite to dramatic superiority. Much, however, must be allowed to depend upon the impassionate manner of execution in which the Italian women vastly exceed our own. If this be doubted we may cite instances of Camporese and Miss Stephens, the latter of whom has by far the most beautiful and the strongest voice, yet, from the sensibility of Camporese, and from the mere force of her manner, there could not be a question as to the superior dramatic power of the Italian. But Miss Carew's voice is deficient (and in that particular comparatively,) in volume alone, for it is well toned and well formed. Her ductility is truly admirable; there are no breaks or flaws in the tone, and she can draw it out into the smoothest and the softest pianissimo with a liquid sweetness that ministers divinely to expression. Her intonation, too, is generally accurate.

In point of execution Miss Carew is exceedingly neat, brilliant, and easy. She can do all that is necessary to be done with facility, though she has none of that wonderment about her singing, which disgusts as many general auditors as it pleases.

But the chief characteristic of this young lady's performance is, that rare combination of excellence—fine taste. Miss Carew has a strong sense of propriety, which shews itself in all she sings. This is the property of a powerful understanding, and whether she sings a bravura or a ballad—Italian or English—a sacred air or an opera song, the same knowledge and adaptation of her powers extends itself to them all. Her style is masterly, her expression pure though sensitive, her ornaments pleasing yet scientific, and her general manner nicely suited to the occasion. Such attributes qualify her particularly for the task of instruction, and as we consider tuition to be mainly indebted for success to the model it supplies for imitation, we know of no lady who can be more justly recommended than Miss Carew.

Nor ought we to omit that she is perfectly unaffected in her deportment, which is that of a well-bred woman, neither too confident

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nor too diffident of her talents and acquirements. There is in short a felicitous adjustment of principles and powers and their several uses, which reigns throughout this young lady's public and private life, and which cannot fail to conciliate good opinion wherever she appears. If any thing more can be said to peculiarize her singing it probably is, that her orchestral performance comes the nearest to what we should consider the perfection of chamber singing, in an amateur, of any professor we remember, for it combines delicacy with force, and enough of execution and expression to constitute real excellence, to move the affections without ever touching upon the vehemence of dramatic manner. It is this property which, combined with her pure manner, qualifies her so admirably for an instructress.

Miss Carew then takes a place amongst English vocalists which is marked by qualifications rather than public rank. Her intellectual powers and some of her technical acquirements (brilliancy of execution and aptitude of ornament for instance) are somewhat above those of Miss Stephens, while her voice is inferior to the richness and volume of that justly esteemed singer. But it is not necessary or incumbent upon us to place Miss Carew exactly; we have said enough for description to those who have not heard her, and those who have will form a judgment of their own. We therefore conclude our memoir with the hope that the knowledge of her fine talents and amiable qualities will be extended by this article, and sure we are, that wherever they become known, they will obtain for their possessor the respect which awaits on virtue, merit, and industry.

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STATE OF MUSIC ON THE CONTINENT OF EUROPE,

Continued from Page 427.

Vienna—May, 1823.

On the 4th M. Schuppanzigh gave a morning concert, after having been travelling for seven years through the North of Germany, Prussia, Poland, and Russia. Mr. S. is a violin player, who particularly excels in the performance of quartetts. Beethoven has composed several for him, and declared, at the time Mr. S. was director of Prince Rasumovsky's chapel, that no one entered more completely into his ideas than Schuppanzigh.

On the 10th, at the theatre of Vienna, *Don Juan*, in which Mademoiselle Vogel made her second appearance as *Elvira*. This experiment was less successful than the former. Her voice is neither sonorous nor powerful, and the tolerably fluent staccato, by means of which she reaches the high F, does not constitute a singer. Mademoiselle Sonntag was a very pleasing *Zerlina*.

On the 12th, for the benefit of Mademoiselle Heberle, a romantic ballet was performed, the music by Count Von Gallenberg. Afterwards a short concert, in which a pastoral rondo for the piano forte, with accompaniments, composed and performed by Mr. Horzalka, failed.

On the 15th, at the theatre of Vienna, *Emma Teels*, a drama in three acts, the overture and entre-act by the Chevalier Von Lannoy. The music is censured as not being original.

On the 17th, at the Karnthnerthor theatre, *La Cenerentola* was produced, in which Mad. Comelli Rubini appeared for the first time as the *Heroine*. She is an excellent contralto, and, as well as Messrs. Lablache and Ambrogi, as *Dandini* and *Magnifico*, received unmixed applause. Mr. David excited less enthusiasm than usual in *Ramiro*, and we must say, without prejudice, that we have heard the part from Jager with greater pleasure.

In the Josephstadt theatre, for the benefit of Catharina Wirdisch, the first dancer, and Gottlieb Stiassny, the ballet master, *Der Feuerberg*, a pantomime, with very pretty music by Glaser, was given.

On the 18th, (Whitsunday,) in the Karnthnerthor theatre, a concert was held for the benefit of the charitable institutions. The pieces which gave most pleasure were those sung by the scholars of the Musical Institution, and an adagio and rondo from Hummel's piano forte concerto, in B flat, played by Jos. Von Szalay, and a fan-

tasia on the piano forte, by C. M. Von Bocklet. There was also a serenade for the three-octave phys-harmonica, composed and played by Mr. Lickl, with a piano forte accompaniment by Mr. Zach.

On the 19th, in the theatre of Vienna, *Die Zauberflote*, in which Madame Kohn, as *the Queen of Night*, was hissed. On the 22d the morning concert of M. C. Kreutzer took place. His own compositions, (overture to the *Islanders*, a piano forte concertino, and a fantasia and rondo de chasse for the *Pammelodicon*, with two obligato French horns), as well as his performance, and the masterly execution of Mesdames Schutz and Sonntag, and Mr. Heurteur, met with general approbation.

On the 24th, in the Karnthnerthor theatre, *Elisabetta, Regina d'Inghilterra.* The parts were thus cast—*Elisabetta*, Signora Fodor; *Leicester*, Signor Donzelli; *Matilda*, Signora Comelli Rubini; *Enrico*, Signora Unger; *Norfolk*, Signor David; *Guglielmo*, Signor Rauscher. The performance of every individual was excellent throughout, and excited an enthusiasm which was expressed in united bursts of applause.

In the Karnthnerthor Theatre: *Zelmira*, for the benefit of Signor Ambrogi, who had no cause to regret the choice of this piece, from which he drew a considerable profit. On the whole, this opera does not excite the same enthusiasiasm as last year.

On the 19th and 26th, at M. Schuppanzigh's second and third subscription quartet concerts, on each morning a quartet of Haydn, Mozart, and Beethoven, were performed, furnishing a rich banquet for the ear.

Vienna—June.

On the 2d, in the Karnthnerthor theatre, *Zelmira* was played for the benefit of Mad. Fodor, who in the choice of this opera made a fortunate speculation, and acquired fresh laurels in the part of the heroine. Her tasteful and enchanting performance, the inimitable facility with which she appeared to play with the most difficult bravuras, and the tone which seemed like the whispering breath of zephyr—in short it was impossible but that the syren should melt all hearts and excite enthusiasm in the most frigid souls. Messrs. Donzelli and Ambrogi, *Antenore* and *Polidoro*, were particularly distinguished. M. David appeared to desire to maintain a battle for life and death; he exerted himself so violently that the hearers were uneasy lest he should burst his wind pipe; his father should have forewarned him of this accident, but the chickens will cluck like the hen. M. Lablache undertook the little part of *Leucippo*, and made a wonderful effect with his gigantic bass voice; six such four and twenty pounders would thunder down a whole orchestra, employed even by Rossini.

On the 8th, in the theatre of Vienna, *Ferdinand Cortez* was taken for the benefit of M. Forti. Many of the pieces were much applauded, and the overture was encored.

On the 12th, in the morning, the first quartett concert of M. Schuppanzigh was held. M. S. played the first, and M. Holz,

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a distinguished dilettanti, the second violin, and Messrs. Weiss and Linke the tenor and violoncello. It was a high enjoyment, the performers seemed animated by one mind, one soul.

On the 16th, at the annual festival of the Emperor's return, M. Seyfried gave his masterly *Te Deum* and a mass in C, the simplicity of which was greatly elevated by the beauty of the performance; it produced a powerful effect. The *gradual* and *offertory*, for four solo voices, is in pure harmony, devout and simple, a true prayer, consisting of few notes but of deep sentiment.

On the 28th, in the Karnthnerthor theatre, "*Abufa. ossia La Famiglia Araba*," a melo-drama in two acts, the music by Sig. Maestro Caraffa. The dramatis personæ are—*Abufar*, chief of the tribe of Ishmael, Signor Lablache; *Faran*, his son, Signor David; *Odeide*, his daughter, Signora Unger; *Salema*, the adopted daughter of *Abufar*, Mad. Fodor; *Forasomiro*, a young Persian, a prisoner of *Abufar*, Signor Donzelli. The brother falls in love with the sister, and in order to throw an obstacle in the way of this dreadful passion, the careful father sends his son upon a journey, and betroths in the mean time his adopted daughter to his prisoner, an attractive young Persian. But the young hero returns, and discovering the story, becomes so unmanageable that no other means are left than chains and dungeons, simply because *catene* and *carcere* are indispensable in a serious drama. In the mean time it comes out that there is no consanguinity, the ex-bridegroom consents to become his furious rival's peaceable brother-in-law—all parties are content, and the whole ends in joy and jubilee. Such is this story of little sense; it is as barren, sterile, and monotonous, as the Arabian wastes in which the plot is laid. Did the opera displease? By no means. Both the singers and the composer were frequently called for. Then is the music good? It tastes like over-sweetened coffee, which, on account of its excessive sweetness, destroys the flavour of the coffee. It is like a phantom of Rossini, but wants the living colouring. The instrumental parts present much meritorious endeavour after correctness, and many pieces in the first act are not bad; but the immense length of the whole performance, and the eternal dwelling upon worn-out phrases, occasioned an irrepressible desire to yawn.

Miscellany.—A total separation of the two theatres is talked of, and the whole opera company is to be added to that of the Karthnerthor theatre, at least it has been announced that every Thursday a grand German opera and a ballet in one act are to be performed. Mad. Fodor and Signor David will leave us next month. Dem. Sonntag and M. Heitzinger supply their places in the *Donna del Lago*. M. Jerrmann, since his engagement here, has given much pleasure. He gave Dr. Klingemann's *Faust* gratis, and the lovers of art had an opportunity of hearing Seyfried's excellent music once more. There are many new works, published by S. A. Steiner and Company, among which are three fugues for the piano forte, by Simon Sechter, in F, A, C; also *Missa quatuor vocum, tota in canone, composita ab* Engelberto Aigner,

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a composer of great reputation in counterpoint. There is also a proposal for publishing W. A. MOZART's compositions by subscription.

BERLIN.—JUNE.

On the first of this month M. DOBLER took his farewell in the character of *Richard Boll*, in WEIGL's opera of the *Schweizer Familie*, (Swiss Family.) His performance of several duets with MAD. SEIDLER and MAD. BADER obtained for him the warmest expressions of admiration and regard.

At a concert on the 19th the principal attraction centered in the appearance of MAD. NINA CORNEGA, a pupil of SALIERI, and a member of the Neapolitan Opera Society. Although the expectations of the audience were raised to a considerable height, their airy castles were not built to be destroyed. MAD. CORNEGA excels in pure intonation, has great flexibility in executing chromatic divisions, a round and full voce di petto, much facility in ornamenting and colouring passages, an even shake, and a good portamento. RODE's air with variations for the violin, an air of PUCITTA's, and one from *La Cenerentola*, were the prominent pieces of the concert.

On the 30th a romantic tragedy in five acts, entitled *Innocenzia*, was brought out. K. LEVEZOU is the composer, and has received great assistance from chapel-master KIENLIN, who teaches singing at the theatre. M. SCHNEIDER conducted.

At one of the concerts JULIO GRIEBEL, a boy of 12 years old, played an adagio and rondo on the French horn. This youth displayed an astonishing power over the instrument for so young a performer, and promises great future excellence.

DRESDEN—April, May, and June.

At the opera, ROSSINI's *Ricciardo e Zoraide* has been produced. It was cast thus—*Agorante*, M. GENTILI—*Ricciardo*, M. BOCCACINI—*Treano*, M. ZEZI—*Zoraide*, DEM. FUNKE—*Zomira*, DEM. COST. TIBALDI. BOCCACINI, who takes the first tenor character, is a singer of much talent, but his voice is weak. The opera met with general success. *La Cenerentola*, and *Il matrimonio segreto*, were repeated. SIGNOR TOURNY made his debut in the repetition of this opera, as *Paolino*. He possesses an agreeable although weak voice, with a good pronunciation, and for so young a performer he displayed considerable humour. *I fuorusciti*, *La cantatrice villane*, *Maometto*, *Le Gazza ladra*, and *Le nozze di Figaro*, were given.—DEM. TIBALDI was the *Page*, and performed the character in a graceful and agreeable style. Her singing was also good.

At the German opera *Fidelio*, an opera of BEETHOVEN's, was produced for the first time. DEM. SCHRODER played *Fidelio*—MAD. HAASSE, *Mazzeline*—M. SIEBERT, *Don Pizzaro*—M. KELLER, *Rocco*, and M. WILHELMI, *Jachimo*. This work abounds in talent and character, and the instrumental part is exceedingly rich. It is not calculated to please the million so well as more superficial operas, but it will survive them. The character of *Fidelio* was exactly

adapted to the capacity of DEM. SCHRODER, who gave it with all the fire and expression of a fresh and youthful voice, and with all the skill of a finished performer.

Cordelia, by WOLF, the music by C. KREUZER, a minor tragic opera, came out this season. This piece is full of spirit and expression, and has many interesting melodies scattered throughout. DEM. SCHRODER performed the *Maniac*, which is the principal part.

The *Preciosa*, *Die Beyden Savoyarden*. *Der Freyschutz*, *Roth Kappchen*, *Der Wassertrager*, *Die Entfuhrung aus dem Serail*, *Don Juan*, and *Joconde*, have been brought out. M. FISCHER, from Munich, the bass singer, was *Osmin*, *Michel*, *Sarastro*, and *Don Juan*. His acting is very excellent, but his voice retains only the remains of its former vigour. DEM. SCHRODER was *Donna Anna*, in *Don Juan*, and *Agathe*, in the *Preciosa*, and displayed great flexibility of voice. MAD. SANDINI pleased as *Donna Elvira*.

M. WAGNER, from the Breslau theatre, took the characters of *Belmont*, *Don Octavio*, and *Joconde*. His voice is brassy, and did not please. DEM. VELTHUM, in consequence of the illness of DEM. WILLMANS, played the part of *Constanze*, in the *Enfuhrung*, agreeably. She was also the *Queen of the Night*, in the *Zauberflote*.

There have been no concerts for the last three months. The last was on the 18th of April, at which M. BENEDIKT, a pupil of WEBER, executed a concerto in C, on the piano forte, with great firmness of finger. MAD. HAASE sung a disagreeable air, with an obligato accompaniment, by MORLACCHI. The two overtures, from *Faust* and *Coriolan*, were played.

WEIMAR—Sept. 1822, *to March*, 1823.

During these seven months there has been a variety both of old and new operas performed at the theatre. *Das Orakel zu Delphos*, (the oracle of Delphos) the composition of M. GOTZE; "*Das Einsame Haus*," (the solitary house) by DALLAYRAC; the "*Preciosa*," the *Freyschutz*, *Tancredi*, *Titus*, *Iphigenia in Tauris*, and *Der Wassertragen*, (the water carrier)" "*Die Sweize Familie*" (the Swiss Family), "*Der Ziraler Wastel*," "*Die Saalnixe*," "*Rochus Pumpernickel*," "*Den Dorf barbier*, (the Village Barber), *Je toller je besser* (the louder the better) *Fanchon*, *Das Geheimniss* (the Secret), *Figaro's Hochzeit* (Figaro's Marriage), *Die Burger in Wien* (the citizen in Vienna), *Staberle Hochzeit*, *Die Ahnfrau* (the grandmother), *Wilhelm Tell*, and *Die Kreuzfahner* (the Cruiser), have been brought out and several times repeated. DEMOISELLES LOUISE MULLER, (youngest daughter of the deceased chapel master, A. E. MULLER) BLUMAUER, MESS. SEIDEL and DE LA ROCHE have appeared. DEM. MULLER has performed *Agatha* in the *Freyschutz*, with greater success than could have been suspected, from her youth. She displayed much feeling, particularly in passages of tenderness; but her voice is not adapted to songs of deep passion. The other performers were completely successful. GOTZE's opera was well received; the composition displayed profound science and great talent; it overflows with harmony,

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but is, however, deficient in melody. The *Freyschutz* and *Iphigenia in Tauris* appear to have been the most successful. In performing the latter opera MAD. HEYGENDORF and MESS. STOMMER and MOLLKE received extraordinary applause. *Figaro* afforded universal delight.

M. EBERWEIN, chamber musician, has given concerts in which church music was the principal feature. The performance consisted of vocal pieces, by DANZI, KUNZEN, MOZART, MULLER, NAUMAN, REICHARD, SCHULZ, and ZUMSTEEG; also a septett and chorus by FESCH, a Te Deum by HASSE, Psalms by HANDEL, HIMMEL, and NAUMAN, a mass of MOZART'S, MILTON'S morning hymn by REICHARD, EBERWEIN'S oratorio, *Der Junglung zu Nain*, from GRAUN'S *Tod Jesu*, HANDEL'S *Messiah*, and HAYDN'S *Seasons*. The whole of the performances were conducted on a scale of great excellence and grandeur. At the Imperial Chapel three concerts have been held; MOZART'S symphony in C, BEETHOVEN'S in C flat, and an overture by HUMMEL, were played. HUMMEL performed a concerto in E sharp, a rondo in B sharp, and several fantasias; M. GOTZE executed a violin concerto of POLLEDRO'S; M. EBERWEIN some variations for the oboe, by HUMMEL; and CHAPEL MASTER SCHUBARDT a flute concerto, by FURSTENAU. The vocalists were MAD. HEYGENDORF, DEM. ROLAND, MESS. STROMEIER, MOTTKE, and FRANKE. BEETHOVEN'S oratorio, *The Mount of Olives*, was among the selection.

Several private concerts have been held at the Emperor's Palace, at which HUMMEL played many concertos. A new cantata of his composition, in celebration of the Emperor's birth-day, obtained great applause. At a private concert given by the Empress, M. VON BOINEBURGK played a very difficult quintett, and M. FISCHER and his foster daughter sang.

At the theatre, among the foreign professors who appeared, were M. BAHIDT, the oboist, from Copenhagen; M. SHUNKE, the horn player, and his two sons; M. JACOBI, the bassoonist, from Coburg; and the brothers HASE, from Dresden. M. DOTZAUER and his two sons were heard at an amateur concert, and received distinguished approbation. M. DOTZAUER played a violin concerto of his own composition, and his son BERNARD, (13 years of age) variations by MOSCHELES, on the piano forte; a trio for two violoncellos and a piano was afterwards played by this extraordinary family, with increased success and with astonishing ability.

DEM. BLUMAUER made her appearance at the opera, as *Pamina* in the *Zauberflote*. For a young artist she has considerable merit.

CASSEL—JULY 19, 1823.

MOZART'S *Cosi fan Tutte*, and BEETHOVEN'S *Fidelio*, both of which have not been acted for a long time, have at length been re-produced. The former was performed with HERKLOT'S arrangement, and by subscription; the house was exceedingly thin. *Fidelio*, an old favourite with the public, was received with unanimous applause. DEM. BRAUN, who took the character of

Fidelio, delighted the audience by her spirited representation.—M. BERTHOLD (*Rekko*), although labouring under severe indisposition, was very effective. *La Gazza Ladra* of ROSSINI, which is represented in almost every theatre elsewhere, is here entirely withdrawn. In the *Zauberflote* a new actress appeared in the person of DEM. WILLMANN, formerly of the Dresden theatre. This lady is a singer of promise, and has a good style. She failed from the effects of cold in the song (*Der Holle Rache*) in the latter part of the opera. Her compass is considerable, and her lower notes very good, but the middle part of her voice wants sweetness. She sung in *Amenaide*, in *Tancredi*, with greater effect. M. MILLER, from Amsterdam, also appeared. He was originally a member of our opera, and appeared this season as *Licinius*, in the *Vestalin*. His voice is powerful, and he sung in a masterly style. DEM. BRAUN was *Mirrha*, and her conception as well as performance of the character was in a style altogether so beautiful and expressive that the audience unanimously called for her at the termination of the opera.

LINDPAINTER's delightful opera of *Sulmona* gave M. MILLER an opportunity of displaying his powers in the part of *Guido*. Perhaps it will be thought presuming to attempt to form our judgment of a work of such rank on its first appearance, as well as of its theatrical effects. It has passed the ordeal of a committee of professors with credit, and we may therefore be allowed to say thus far, that the style of the music is purely dramatic as well as original. The introduction is peculiarly effective, and the second and third finales, particularly the conclusion of the second, equally so. The overture however is not so expressive of the character and incidents of the opera as could be wished. The opera, by its loss of MESDAMES METZNER and FINCKE, and M. STEINERT, has received a palpable diminution of its attractions.

Concerts.—M. SPOHR is continuing his subscription concerts. In addition to the attractions mentioned in our last Number, were M. BLASCHEK, a flute player, whose performance of a difficult concerto composed by LINDPAINTER excited a great sensation; and a violin concerto by M. BARNBECK, jun. a pupil of M. WEILE. M. BENDER, the clarionet performer, has carried off the palm. His execution of a concerto written by SPOHR was rapturously received, and in beauty and richness of tone, facility, brilliancy of execution and fine taste he rivals the first performers. M. SCHMIDT played a pot-pourri for the trumpet by KOCH with extraordinary talent. As a violoncello player M. CATTUS, jun. is a young artist of promise. In the eighth concert, M. HUMANN upon the bassoon, and M. WEILE on the violin, were the two concerto players. The former gentleman displayed great skill, and produced a fine and rich body of tone, while the latter professor was equally great upon the violin. A musical society, styling itself *Euterpe*, which has private concerts during the winter, has given its annual concert for the benefit of the poor. The principal features were a scene from WINTER's *Tamerlane*, by M. BERTHOLD—a concerto by M. BOTH, a pupil of SPOHR, who evinced an emulation in his performance that

was highly commendable—and a horn duet by Messrs. Scharfenburg and Schubank.

The last concert was given by Hummel, in which this professor's performance on the piano-forte, as well as his compositions, bore the most conspicuous part. The entire selection and the performance displayed cultivated taste and polished skill, and was greeted with unbounded applause by a distinguished audience.

With the exception of the addition of Dem. Willmann, the singers were the same as in the first three concerts.

August.

Spohr has lately produced a new opera, in three acts, namely *Sessonda*. The story, by Ed. Getre, is taken from Lemiere's *Veuve du Malabar*, and the author appears to have a perfect knowledge of stage effect. The performance was very successful, and the Musicalische Zeitung (Musical Journal) offers, in the name of all lovers of music, thanks to Spohr for the great treat afforded them.

Lemberg—June.

A theatre which neither possesses a good bass or tenor singer, and which has lost all its chorussers, can perform no opera with any degree of credit. Such is the state of the opera at Lemberg, which is absolutely far below mediocrity, notwithstanding the abilities and exertions of chapel-master Braun, and of its first violin Ernesti, aided by the efforts of Mad. Seher and Mad. La Roche. Mad. Becker, of the Prague theatre, has appeared in several operas. This lady possesses a beautiful and full-toned voice, of considerable compass, from A to F, in altissimo. Her execution is excessively brilliant, and she uses much ornament. Her action also is highly expressive. As *Amenaide* and *Agatha*, in *Tancredi* and the *Freyschutz*, she was eminently successful.

Our celebrated violin virtuoso, M. Lipinsky, gave a concert at which Mad. Becker sung airs from the *Zauberflote*, *Schonen Mullerin* (the Miller's Wife), and as *Rosa*, from the *Sangerinnen auf dem Lande*, and increased her former fame. This enchantress has since left us, but the recollection of her beautiful voice will long remain.

The Polish Society, under the direction of M. Kaminski, has produced several operas, but as they are deficient in principal singers they can never perform them with eclat. For this reason the principal operas—*John of Paris*, *Aline*, and *The Swiss Family*, can only excite a feeling of approbation for the exertions of the conductors to afford the public a variety of entertainment.

Bremen.

On the 27th of May a concert was given here for the benefit of Mad. Adelheid Metzner. The purity of her tone and her

distinct pronunciation, rapidity and smoothness of execution, and the compass of her voice, obtained for her universal approbation.

Breslau.

M. Chapel-master Biery has entered into a contract for the theatre for ten years, the contract to begin in 1824. From the judgment, cultivated taste, and science of M. Biery, there is every reason to expect a most successful season. The opera-house has already undergone considerable alteration.

Prague.

Before the musical season commenced in this city, two benefit concerts were given by M. Huttner, a violoncello player, and M. Bauer, an oboist, and as they were native artists, these concerts were fully attended.

At the Annual Concert for the support of the students of Philosophy, M. Wehly, a young flute player, made his first appearance, and bids fair to become an eminent performer. Mad. Christen gained considerable applause by her execution of Pixis' variations for the piano forte.

M. Pohl, on his departure from the opera, gave a musical performance. The scholars of the conservatory of music had two concerts, entirely supported by scholars of only three years standing in the academy. M. Slawick, the violin player, was the only exception. They performed Mozart's *grand symphony* in C, and the last fugue was played in such a masterly style as to excite the astonishment of the audience at the boys' attainments. A concertante for two flutes by Cramer, and executed by Joseph Spaimer and Antony Klepsch. A duet from Paer's *Sargino*, by Demoiselles Amalie Schoff and Hawlena, and some variations by Rode, for the violin, astonishingly executed by John Urbanek were the most prominent features of the concert.*

* This conservatory has produced an immense number of professors who enjoy eminence in the various Courts of Europe and in the various orchestras. At the opera at Vienna, Bettlach and J. Nowak (bassoon), Malik (oboe), Paur (clarionet), Keil and Janatka (horn), Weidl (violoncello), F. Nowak (double base.)

At the Theatre at Leopoldstadt, Joseph Zelenka (horn.)

At the Theatre at Pesth, Taborsky (violin), Zwrczek (horn), Wesetsky (bassoon).—Also at the Military Chapels in Hungary, F. Zelenka (clarinettist and master of the Chapel to the Hesse Homberg Hussars), Hochmann (trumpet), Klepsch (hautboy), Bohm (clarionet.)

At the Theatre at Gratz, Kallusch (double base), Eiser and Muller (flute), Chwoy, Duk, Frinta, and Machaczek (violin), Kopitius (viola), Hofner and Klindera (horn).

At the Music Society at Iglaw, Loffelmann (teacher of the violin.)

At the Theatre at Hanover, Stowiczek (violin), Matys (violoncello.)

At the Landgrave's Chapel at Donaueschingen, Kaliwoda, a foreigner, (violin), Marcziczek (horn), Koch (clarionet), at Naples; and Gellert (violin), at St. Petersburg.

At the musical declamatory concerts for the benefit of the poor, under the direction of MESS. WEBER and PIXIS, the two MESS. WEHLY (flute and violin performers), and JAC. DENTSCH (French horn), are spoken of as concerto players of talent. M. POHL sung a soprano air from ROSSINI'S *Ricciardo* and *Zoraide*—and DEM. ERHARD, one from MAYER'S *Lodoiska*. The concert terminated by BERNHARD ROMBERG'S concerto overture, and one of WINTER'S in C flat. At the second concert, MADEMOISELLE ELISE PATZELT, a child of twelve years, executed HUMMEL'S concerto in B flat. This little girl's industry and talent gives great promise of future excellence. M. VINCENZ BARTAK played variations on the violin with much effect, and J. SLAMA, also a scholar of the conservatory, executed a concerto on the keyed trumpet with great skill. DEM. FRANCHETTI sung an air from PAER'S *Camilla* with much precision, and obtained loud applause, as well as M. BINDER, in a cavatina from the *Zauberflote*. GLUCK'S overture to *Iphigenia in Aulis*, and WINTER'S overture to *Solomon*, were given in a masterly style. The well known *Schwarz* and *Rosenfarb*, sung by the DEMOISELLES ANNA and LOUISA HERBST and M. BURIAN. This declamatory piece was given in the costume of black and rose-coloured dresses, and is in vogue here.

The society of professors had their annual Christmas concert, at which was performed HAYDN'S *Creation*. On Easter Sunday, the performance consisted of WEIGEL'S *Leiden Christi*: the effect of this oratorio is described to be prodigious, and the music excessively difficult. On Palm Sunday, they gave HAYDN'S *Seven Words*, for the benefit of the Dumb, which went off very heavily. There were several quartetts and quintetts by ROMBERG, SPOHR, PIXIS, HAYDN, BEETHOVEN, and one octett by SPOHR.

At the Theatre, ROSSINI'S *Mose in Egitto*, and *Die Bohmischen Amazonen*, by KOLLNER, the music by A. BAYER, were brought out. M. MICHALESI played *Moses* with success—KAINZ was *Pharaoh Sesostris*—MADAME ERNST, *Almathea*—DEM. FRANCHETTI, *Exia*—and M. BINDER, the *Prince*. The *Bohemian Amazon* was a perfect failure. A. M. YOUNG made his debut in *Joseph*, and has also played in the *Freyschutz*. His voice is a tenor of volume, and his intonation pure. His great forte appeared to be recitative, in which he was eminently successful.

AMSTERDAM—APRIL, 1822.

During the summer of this year a concert, called the Harmonic Society, has been established in this city, under the direction of M. HANSSENS. The society has considerably enlarged and improved its concert room. The conductor is a young man of excellent talent, and displays great ardour and zeal, tempered with prudence in its direction. The concert is composed of professors and amateurs—the latter, however, only taking the

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vocal parts. SCHILLER's *Glocke*, the music by A. ROMBERG; MEHUL's *Jacob and his Son*, were performed with considerable effect. The instrumental pieces went extremely well, and many of the solo performances were excellently performed. The whole concert was exceedingly creditable.

Another concert was instituted, and carried on with much eclat through the winter. It is almost entirely supported by amateurs, who conduct it singularly well. Every composition is regularly performed, and if the piece is not correctly played, it is immediately repeated.

Towards the end of the summer SIGNORA DONATI and MADAME PERONI, from the Italian theatre at Bucharest, visited Amsterdam, and gave at the Dutch Theatre two intermezzi, but they met with little encouragement.

In the autumn the Dutch opera again commenced their usual performances. The *Freyschutz* introduced M. STUMER, from the Berlin National Theatre, in the character of *Max*. His voice is not powful, but pleasing; his intonation pure, and his shake good; and his style was much admired. M. F. HABERKORN, the manager of the theatre, was *Caspar;* MADAME RITZLER, *Agatha;* and MADAME HOFFMEISTER, *Anne*. The opera was performed twenty-five evenings. The music gave infinite pleasure, but the piece itself was not much esteemed. M. STROBE, a tenor, from the Hanoverian opera, made his appearance. He originally belonged to this stage. His voice is good, but his style did not please. He, like his predecessor, M. STUMER, was, however, much applauded. At the concert of *Felix Meritis* he received much approbation, from his performance of BEETHOVEN's *Adelaide*.

M. WILD, opera and chamber singer to the Duke of Hesse Darmstadt, appeared towards the close of the month of January, and met with a gratifying reception. He was particularly great in songs of expression, and at the concerts of *Eruditio Musica* and *Felix Meritis*, at one of which he sung *Adelaide* very beautifully, he was much applauded.

M. GERSTACKER, chamber and opera singer to the Prince of Hesse Cassel, made his debut as *Sargino*, in PAER's opera, at the beginning of April, and subsequently in several other operas, with great eclat. He is more successful in songs of expression than in airs of brilliant execution.

The French opera was opened here in March. The first tenor part was supported by H. COEURIOT, who has become a favourite with the public. His style is very superior to the French singers in general, and his shake is very good. DEM. BELLEMONT is a great acquisition to the company, who have performed ROSSINI's *Barbiere di Siviglia*, and many other good operas.

The great winter concerts, entitled *Felix Meritis* and *Eruditio Musica*, commenced in November. DEM. MARIANNE KAINZ, from Vienna, made her first appearance as a singer. The theatre at Vienna was the scene of her debut, where she obtained immense applause. In the north of Germany she has been also very well received.

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Demoiselle Kainz's voice is agreeable but not powerful. She possesses great neatness and facility of execution of passages, and her shake is pure. The cantabile style is her forte, and she never overloads her songs with ornament. Messieurs Chiodi and Coeuriot were engaged and loudly applauded. Mess. Wild and Strobe also sung.

The concert *Felix Meritis* has produced Haydn's *Creation* and *Seasons*, under the direction of M. Fodor. Both pieces were successful, but the former more particularly. The German critic complains of the performance of the recitatives. They afford, he says, a good opportunity for the display of fine declamation, but they were sung too superficially, too flatly, too coldly, to be effective. A new overture, by Aloys Schmidt, gave satisfaction; but one by Fesca was less fortunate. Dem. Kainz, in her songs with variations, and in several other places, was loudly applauded. M. Hanssens performed a concerto of Lafont's with great skill, and M. Van Bree, although a young professor, obtained deserved approbation in the execution of a concerto of his own composition. Mess. Fodor and Wilms performed; the one a concerto and the other a potpourri, for the piano forte, with an accompaniment for the violin, by Moscheles and Lafont, which afforded great pleasure to the public. Hanssens played the violin. M. Von Schmidt was successful in a concerto in A flat, with variations upon *Alexander's Feast*, by Moscheles, and Dem. Meyer in Dussek's military concerto. An amateur acquired much credit in the performance of Field's second concerto in A major. The clarionet players, Mess. Kleine and Christiani, delighted the audience in Krommer's duet in E sharp; and Mess. Dahmen's, a father and son, met with equal approbation. M. Lahou also played a difficult flute concerto, and M. Mann, on the bassoon, gratified the audience by the beauty of his tone and rapidity of execution. M. Potdevin, in his concerto on the horn, was rapturously applauded, as was the young violoncello player, M. Jacobson. Dem. Sohn performed with great execution and taste on the harp. The following solo players appeared: M. Tausch, a clarionet player, from the King of Prussia's Chapel; M. Weiss, flute player, from London; M. Wolfram, from Vienna; M. Schott, clarionettist, from Munich. M. Hummel and M. Lafont have also received approbation. M. Lafont had become a considerable favourite with the public, but at the termination of every concert he usually sung a romance, which unfortunately destroyed the impression his violin playing had made.

The new society gave a concert at the French theatre, for the benefit of an invalid professor. The concert was well performed. The symphony in E sharp, of *Andre*, was given with much fire and precision.

June.

The art has lost a most invaluable professor in the person of M. Hanssens, who died here on the 14th of this month, after a severe

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illness. As a performer on the violin he stood pre-eminent, and as a leader he was equally great. At the time of his death he was director of the summer *Harmonic Concerts*, of the Catholic Chapel called *Moses and Aaron*, and was leader of the ballet at the Dutch opera. Of his compositions, only one has been heard in public—a polonaise, with orchestral accompaniments. He was a pupil of HABENECK.

On the 25th of June the society for the benefit of our artists gave a concert, the profits of which were to be presented to the widow of HANSSENS. The following pieces were given:—B. ROMBERG's Funeral Symphony; BRAUNE's Concerto for the Clarionet, played by M. CHRISTIANI; Air, sung by M. CŒURIOT; BOCHSA's Fantasia for the Harp, by DEM. SOHN; and B. ROMBERG's Variations for the Violoncello, by A. JACOBSEN. In the second part, an Overture of LINDPAINTER's; DROUET's Variations on *God save the King*, by A. DAHMEN, jun. an Air from ROSSINI, by MAD. BELMONT; and a Concertino for the Violin, composed and performed by M. VAN BREE. The pieces met with great applause. M. FODOR led the orchestra. M. MOLINEUF was the conductor.

The Musical Society, which has the motto *Het Volmaakt Akkoord*, gave, on the 30th, a public proof of the successful progress of their scholars. On the 10th, at Haarlem, was held the five hundredth anniversary in honour of the inventor of printing—LAURENS ZANZOON KOSTER. In the Great Church was an orchestra of one hundred and fifty performers, composed chiefly of the artists and Dillettanti at Amsterdam. M. SCHUMANN presided at the organ. The number of vocalists (only five) was much too small; however, they did more than was expected. Among the solo singers was a tenor, an amateur, who distinguished himself. Professor VAN DER PALM made a speech in praise of KOSTER, which was divided into two parts; between them the concluding part of HAYDN's *Creation* was played on the organ. The effect of the music in the church was wonderful. The performance was very successful, and worthy of the object of the festival.

ROTTERDAM—February 12th, 1823.

Although this city is able to make but few pretensions in the higher walks of music, it yet possesses so much that is really respectable that we shall give a brief review of the different establishments of the art, as well as the reason why the citizens fail to attain a greater elevation in the pursuit of this science.

The music of the church, both among the Protestants and Catholics, does not receive sufficient attention to render it even respectable. The city does not possess one single organist, with the exception of MR. J. ROBBERTS, who can be said to rise to any eminence. If to a better judgment in the selection of the organists were added as a commencement a small chorus in four parts, a wish for improvement would be awakened which might

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ultimately tend to the advancement of the art and of the singer, and act as an encouragement to any future attempt. In the Protestant churches the singing is entirely in unison, and among the Catholic congregations it fails from a want of funds. This does not however arise from any niggardly feeling on the part of the opulent, who would be always ready to supply pecuniary assistance if scientific organists and good choirs were established.

The only opera this city has enjoyed has been given by the French company from the Hague, for a short period during the winter. They were liberally supported, but have discontinued their performances. It is however determined to establish a permanent French company during the present year. At the Dutch theatre there is but little vocal music, and the symphonies and overtures performed between the acts are wretched attempts.

The most important and most respectable feature in our musical world are the concerts. Of these, those given on the Saturday evening, under the direction of distinguished personages, and attended by select audiences are by far the most eminent. But these musical parties exclude the real lover of music, who is not endowed with rank and riches. The orchestra is made up both of amateurs and professors (the latter are very poorly paid);—it is strong rather than finished, but upon the whole very good. The audience partake in some degree of the nature of the English—for no sooner do the symphonies or any other concerted instrumental pieces commence, than they immediately begin to talk with the greatest indifference. To solos and to vocal music they are all attention. The concerts of the professors, which also take place during the winter, are distinguished for the selection of the pieces no less than for the style in which both the vocal and instrumental music is performed.

In instrumentalists and in the study of the instrumental music the professors and amateurs of this city are considerably improved. M.A. Bonn is at the head of our orchestra, and as a violin performer and a lover of the art he is considered as entitled to the first rank. Messrs. B. Tours and C. Muhlenfeldt follow close in his steps, and have distinguished themselves, the former as a violinist, and the latter on the harpsichord as well as an author. M. Muhlenfeldt published an account of his travels. Messrs. S. Gang, E. Dattmer, Boimi, and Hutschenruyer, jun. have severally displayed great ability on the violoncello, flute, bassoon, and French horn. The ripieno parts of the orchestra are very respectably supported.

A school for the study of music has been established here during the last two years, but has at present produced no extraordinary performers. It would be conferring considerable benefit upon the musical taste of this city if a school for the study of singing were promoted. Since Pucitta has left no good private instructor in singing has visited us. But as Madame Borine, who has a pure and beautiful voice, a good knowledge of her science, a right method of forming her tone, and a good style, intends to teach, we may hope for better vocalists.

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Strasburg Theatre, from 1822 *to* 1823.

The direction of the French Theatre for this second year has been entrusted to Messrs. Laforgue and Paisac. The following is the list of the *Dramatis Personæ:*—

Dem. Josephine Corte is prima donna; she has an agreeable voice, flexible, and very high—and but for some defect in her musical education, would have been one of the first French dramatic singers.

Dem Rosalie Bunger, employs few or no ornaments, but displays musical science. She performs with skill and expression.

Dem. Lafitte is second singer—Dem. Biget takes the third parts,—and Mesdames Mezeray and Livron the alto. M. Mesplon is first tenor—Messrs. Eugene and Cobourg second tenors:—these three gentlemen are third-rate performers. M. Varin, baritone, deserves distinguished notice—together with M. Mezeray, the base singer: they possess much musical science. Mr. Charles, second base, has a voice of very little power or depth. The buffo, Mr. Bernardi, is hardly to be called a singer.

The Directors have, with great perseverance, produced the following operas:—*Das Zauberglockchen*, by Herold—*Il Barbiere di Siviglia*, by Rossini, which was studied with great care—Mozart's *Nozze di Figaro*—*Das Gitter des Parks*, in one act, by Panseron—Rossini's *Gazza Ladra*, which made less impression than the *Barbiere di Siviglia* and Spontini's *Ferdinand Cortez*.

The Society, whose performances began on the 5th of May 1822, and concluded 11th April, 1823, have sustained a great loss in the death of their director, Mr. Laforgue.

The German Opera and Dramatic Society, under the direction of Mr. Wilh. Becht, performed only from the 7th of September to the 30th of October. None of the performers are worthy particular notice.

Konigsburg—from September, 1822, *to July*, 1823.

On the 14th of September our opera opened with the *Freyschutz*, which was performed to a full house. Dem. Minna Schaffer, from Berlin, a pupil of Dem. Aug. Schmalz, was engaged as the first singer, and made her debut as *Agatha*. This lady is fortunate in the possession of a good theatrical figure, a polished pronunciation, a sonorous voice, and as an additional recommendation is of a good school. Her intonation is not sufficiently steady for a theatre, which can be freely excused in her, since this fault was fully cancelled by her assiduity and attention to the time.

Dem. Schaffer's voice has not yet gained sufficient force upon the whole to render it excellent. However in *Agatha* she was much applauded. As *the Queen of Night* Dem. S. developed great compass of voice (from lower A to within three notes of F in altissimo); the low notes are strong—the high, light; and in staccato passages she has great sweetness. As the *Princess of Navarre*, *Donna Anna*, and as *Constanze*, in the *Entfuhrung*, she was heard with much plea-

sure, and her short stay was greatly regretted. She is engaged at Brunswick.

M. & MAD. SCHWARZ, from the Dantzic theatre, have our opera, and to the comedy are a great acquisition. M. SCHWARZ is the son of our old yet not forgotten director and actor, SCHWARZ, at Hamburg. Although his voice, which is a tenor, has become feeble, so excellent was his performance in *John of Paris*, *Pedrill* in the *Entfuhrung*, and in other good characters, that he nevertheless is allowed to be the first German tenor singer.

MAD. SCHWARZ is a beautiful young woman; she also possesses great versatility of power on the stage. The lower tones of her voice are sonorous, and the higher equally excellent. As *Olivier*, *Aschenbrodel*, *Blonde*, she obstained applause. M. and MADAME GUTHMANN, (whose maiden name was MARCONI, and who afterwards married M. GOECKE,) from the Theatre at Lubeck, made their first appearance here—the former as *Osmin*, in the *Entfuhrung*, and the lady in *Emeline*, and afterwards as *Cesto*. Although past her youth, MAD. GUTHMANN possesses a good voice, and her upper notes are excessively clear, but, upon the whole, her singing is not held in very high estimation. M. H. BLUM, from the Royal Berlin National Theatre, performed *Don Juan*, *Sarastro*, *Axur*, and *Caspar*, in the *Freyschutz*, in a style that did him great credit, particularly the latter character, in which he surpassed M. LA ROCHE, who, in company with M. HUMMEL, is gone to Weimar. The *Bartolo* of M. BLUM, in *Il Barbiere di Siviglia*, was masterly. In person M. B. is extraordinarily gifted, and his singing is not less eminent. His range of characters are among the light parts of tragedy. MAD MANIER, from Berlin, as *Elvira* and *Susannah*, did not give pleasure.

Among the new musical compositions is *Die Waise aus Genf*, a melo drama from the French, by CASTELLI. The piece is principally indebted to its theatrical effects for its success. The music is by a young master, named WURST, who is a man of some considerable promise. The melo drame was performed several times. M. HURAY, director of the music, revived for his benefit GRETRY's *Beyden Geizigen*, which has been so long buried in oblivion. The revival was not satisfactory.

The Benefit Concerts of the Artists were in general well supported, but no new pieces of any note were brought out. The season on the whole has been very good, and much music of the finest kind has been produced.

It is to be lamented that a permanent theatre is not established in this city, since its superiority cannot possibly be contested.

PETERSBURG.

The professors who have taken a distinguished part in the principal performances during the winter are, MAD. BENDER and DEM. DALLOCCA, M. BENDER, upon the clarionet; M. CZERWENKA, as oboe player; and MESSRS. BOHM and MAURER, on the violin; STEIBELT and MAYER, the celebrated composers, were the per-

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formers on the piano forte. Among the amateur performers on the same instrument were Messrs. Uwaroff and Peroffsky, and M. Livoff on the violin. Hummel has paid a visit to this capital, and was well received. He was heard at several private parties previous to his appearance in public. His wonderful skill and extraordinary performance of his fantasias have obtained him here the title of Beruhmten Improvisatore (celebrated Improvisatore.) His concerto in B minor, the *Sentinelle*, and a fantasia, were played by this composer at his first public concert. At his second concert he executed a concerto, his own composition, in A flat, a fantasia, and his air, *Mathilde Von Guise*. The fantasia gave room for a considerable display of execution, but the air was pedantic and stiff.—A beautiful septett, performed at the third concert, received unanimous applause. The concerts were well attended.

Mad. Symanoffska, a harpsichord performer, from Warsaw, visited Petersburg at the same time as Hummel. She also played a great deal in private before her public appearance, and pleased considerably, but her concerts were not successful. M. Baerman, the clarionet player, gave some concerts, but had a limited audience, and M. Boucher, the violinist, who has arrived at this capital, had the honour of performing before the Empress' mother.

Beethoven's music has had to combat with much prejudice, both here and at Moscow, which has at length been overcome by M. Bohm, and some other professors of distinction, who a short time since performed the quartetts of this master. Beethoven has undertaken to write three new quartets expressly for Prince Nicolaus Gallitzin.

Concerts have been given here by Messieurs Meinhard, (violoncellist), Baermann, (clarionettist), by Demoiselle Dallocca, the first singer, and by many other professors. The number of distinguished artists is as great here as at Moscow. Among the first violin players are Mess. Bohm and L. Maurer, (who has since gone to Hanover). The performers on the violoncello are Mess. Paulson, Meinhard, Marcon, and Schmalz. The brothers Bender on the clarionet, and Czerwenka on the oboe, with Ferlandi on the English horn, and the Gugels on the French horn, are the most eminent on these instruments. The professors who most excel as harpsichord players, are Zeuner, Meyer, and Arnold. M. Schulz is the first harp player, and M. Giuliani, the son of the celebrated composer at Vienna, excels on the guitar. M. Nicolaus Giuliani is an eminent teacher of singing. As chapel masters, Mess. Sewlotsky and Guschkof, the former of whom was introduced 16 years ago by M. Maurer, are the most distinguished.

The state of the church music at present is, that the chorus of court singers is the most excellent in the world, as they are chosen from the best voices in the empire. The sopranos are indeed not to be surpassed; their singing has excited the wonder of foreign artists. The vocal part is under the direction of M. Bortnansky, who has composed and arranged the chorusses. M. Koslowsky has also

contributed many compositions. The effect which the union of so many voices produces is indescribable and truly enchanting.

At Moscow the *Journal of Music* which, in its outset, received much encouragement, is become fashionable; for in Russia music is entirely under the management of this changeable goddess. The concerts of the professors, when in the fashion, are visited—at other times the music of a particular composer (as FIELD, HUMMEL, ROSSINI, MOZART, BEETHOVEN, and other writers of less note) are in vogue, and that teacher of music is eagerly sought after who is patronised by the fashionable world.

RIGA.

The theatre has given several of WEBER's compositions, but the *Freyschutz* has made the most impression. M. FUNK and MAD. DOLLE performed *Gaspar* and *Agathe*. DEM. HORTRAN sung the beautiful air in E flat, and was accompanied by M. DANNEMARK, who although 70 years old still retains all the firmness, elegance, and tenderness of youth. The *Silvana* of WEBER was also played. MESSRS. PAHL and JACOBI gave concertos on the oboe and violoncello with effect, and in a masterly style. WOLF's *Preciosa*, with WEBER's music, has been brought out, and in this and the last opera MAD. FEDDERSEN was exceedingly brilliant. ROSSINI's *Barbiere di Siviglia* and his *Tancredi* have made but little impression. The last theatrical novelty was HEROLD's *Zauberglockchen*, but it excited little interest. M. and MAD GOSSLER have appeared, the former as *Figaro* and *Durlinsky*, and the latter as *Lodoiska* and *Myrrha*. The masterly style of M. HEINZICH GUGEL on the French horn, and M. BAERMANN and MESSRS. BENDER on the clarionett, has excited the warmest admiration, but the benefit of the two BENDERS was thinly attended.

On Good Friday some church music was performed for the benefit of the widows of musicians. MAD. GOSSLER and M. FUNK gave their gratuitous assistance. GRAUN's *Tod Jesu*, *the Gethsimane*, *vom Prophetem* were the compositions.

At a concert of sacred music by a society of dilletanti, a mass of HUMMEL's, the *Vater Unser* of TESEAS, an offertorium by SEYFRIED, and the song of Gabriel in B from the *Creation*, were among the selections.

At the amateur concert of M. PREISS, the instrumental pieces were by far the most numerous. Among them was a new symphony in G flat, by SPOHR, one of B. ROMBERG's, and one of FESCA's.

The vocal society, under the conduct of M. HARTMAN, have performed the works of HANDEL, HAYDN, HUMMEL, MOZART, MICHAEL, HAYDN's *Te Deum*, and SPOHR's vocal mass for a whole choir. A second society for music of a lighter cast has been established.

During the winter quartett parties constantly met. They consisted principally of the first professors. REINICK, A. ROMBERG, ONSLOW, BEETHOVEN, and HUMMEL. A society of gentlemen has been founded who practice only Russian horn music.

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At Wolnar, a small town in this province, the Hallelujah chorus of HANDEL was performed, with organ accompaniment, on the proclaiming of freedom.

REVAL—December, 1822.

We have had the pleasure of seeing the celebrated singer, MAD. MARA, return to Reval. Her earlier and present efforts are highly important to our state. MADEMOISELLE VON KAULBARS, a pupil of MARA's, performed at the last concert for the poor, and surpassed the expectation of all present. Her instructress, MAD. MARA, who accompanied her on the piano forte, was received with loud and unceasing applause.

The taste for church music is much excited here, as well as in many of the German states. During the two last years a singing company has been established, which consists of sixty-five performers. During eight months of the year they practice the masses and oratorios of the most celebrated church composers, and the rest of the year perform pieces from the favourite operas. The lovers of music were much gratified by the second festival of this society, held in March.

During the late winter six concerts have been given, at which MADEMOISELLE GABLER distinguished herself by her performance on the piano.

NAPLES.

MADAME FODOR has been delighting and astonishing the Neapolitans. The journal of that city calls her "*un prodigio dell'arte.*"

On the eleventh of December, the opera of *Ines di Almeida*, by PAVESI, was performed, and was very successful. The style of this piece brought to our recollection that of the Old Neapolitan school. SIG. GUISEPPE RASTRELLI, from Ancona, performed a concerto on the violin in the Teatro di Fiorentini. Although his predecessor, the celebrated NICOLAI PAGANINI, is still fresh in our remembrance, this professor's skill excited considerable approbation. RASTRELLI's performance was remarkable for imitations of various instruments, and he was not successful in those of the flute and harp. In his imitations of the human voice he displayed great ability, and also in chromatic divisions of rapidity.

A new opera, called *Gli Sciti*, by MERCADANTE, failed entirely at the Teatro S. Carlo. Another is about to be produced from the pen of M. DIONISIO GAGLIARDI—the title is "*La casa da vendere*," and TERESA MELAS, the new prima donna, was to make her debut in it.

VENICE.

On the twentieth of December, ROSSINI gave a concert, at which the EMPEROR of AUSTRIA was present. He sung several pieces, among them some from *Il Barbiere di Siviglia*, accompanying himself on the piano forte with much applause. MAD. COLBRAN, his wife, was engaged, together with himself, at the *Teatro alla Fenice*,

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during the Carnival. She was very unsuccessful in *Maometto*, an old opera improved by ROSSINI. A new one he was engaged to write was also condemned. MR. SINCLAIR was engaged, and a SIGNORA ROSA MARIANI, who can scarcely be said to have succeeded.

At the Teatro S. Lucca the principal characters are sustained by LUIGIA VALSOVANI SPADA as prima donna—CHIARETTA LEON as bass—and GEO. BATTISTA VERGET as tenor. ROSSINI's *Aureliano in Palmira* gave great delight, but his *Mose in Egitto* was unfavourably received, principally from the incapacity of the singers. PACINI's *Adelaide ed Comingio* was succeeded by FILLIPPO GRAZIOLI's *Peregrino Bianco*. GENERALI's *Calzohara* outlived only one evening, but his operetta *Le lagrime d'una vedova* gave universal pleasure.

SIGNORA LUIGIA BOCCANADATI, SIGNORS LUIGI CAMPITELLI, GUISEPPE TAVANI, and GIOVANNI INSOM, are engaged at the Teatro S. Benedetto. *La Gazza Ladra*, *La Cenerentola*, *L'inganno felice* were presented. The first was very unfortunate, as the singers murdered their characters. A buffa, named ROSA, and a mezzo soprano made their first appearance in *Edoardo and Christina*—they sung again in *Il Barbiere di Siviglia*, and in *Mathilde Shabran*. On the night of their debut they were successful, but failed entirely in the two latter pieces.

ROME.

CARAFA's new opera, which was brought out here, has not succeeded.

COCCIA's *Clotilde* has been played at the Teatro Valle. The first characters were supported by ESTER MOMBELLI, SAVINO MONELLI, ANTONIO TAMBURINI, and NICOLA TACCI. The opera was well supported throughout, and received great encouragement.

SIGNOR GIOVANNI PACINI has been appointed Acting Chapel Master to the Grand Duke of Lucca. VIGANONI died at Bergamo of an apoplexy. A work entitled *Scuola di contrappunto ossia Teoria musicale*, by SIGNOR TRITTO, has appeared. SIGNOR OCTAVIA, who published it, gave, by subscription, a collection of portraits of the living Italian composers and singers. The engravings combine great elegance and simplicity, and the likenesses are very striking.

PADUA.

CELESTINI MASI, as prima donna, STEPHANO LENZERINI, as tenor, and LORETO OLIVIERI as bass, are engaged. They have performed in PAISIELLO's *Molinara* and in PAVESI's *Marc Antono*.

At the society EMILIA RONINI is the prima donna; musico, CAROLIMA; tenor CRIVELLI. PACINI's *Vallace* has been played.

TURIN.

The performers at the Teatre Sutero are prima donna CAROLINA CONTINI, (a contralto); tenor, LUIGI RAVAGLIA; basso cantante,

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VICENZO GALLI, brother to the composer at Milan; basso parlante, GIOVANNI COPPINI; and basso comico, DOMENICO REMOLINO. *Il Turco in Italia* was performed. ARMETTE CARDANI, from the Milanese Conservatory, made her first appearance in "*L'occasione fa il ladro.*"

The Teatro Argennes has produced *L'inganno felice, Il matrimonio segreto*, and *L'Italiana in Algieri.* The performers were prima donna, SANTINI FERLOTTI; FRANCESCO RESMARINI, tenor; ANTONIO PARLAMAGNI, and RAFFAELE BINETTO, as bases.

Among the first literary productions may be ranked ASIOLI's exercises for the double bass, which is considered the first publication of the kind in Italian. The title is Elementi per il Contra Basso, con una nuova maniera di digitare, Milano Presso, Geo. Ricordi, 1823. Twenty-eight shillings in qu fol.

30th August.

MR. POLLEDRO is appointed Chapel Master to the Royal Chapel. The orchestra at this season possesses many excellent artists—amongst whom are GIORGIO ANGLOIS and his son (double base players); PAOLO CANAVASSO (violoncellist); VALENTINO MOLINO (tenor player); GUISEPPE GHEBHARDI (violinist); GUISEPPE GIORGIS (second violin, called from his small figure GORGINO); LEOPOLDO SECCHI (bassoon); GIOLANNI BELLOLI (horn player, son of the celebrated BELLOLI, at Milan); MERLATTI (clarionet); SALINO (oboe); besides many other distinguished artists. MR. KUSTER, a German, who has published many celebrated compositions, is appointed Royal Chapel Master.

MR. MOSCHELES gave a concert at Spa, on the 25th of August. On the 30th he gave a second at Aachen, at which he played an extempore fantasia, that drew from the audience the most distinguished applause.

MILAN—January, 1823.

The violin and violoncello performers, ANTHONY and MAXIMILIAN BOHRER, have astonished and delighted the Milanese, at two concerts given by them. Like their cotemporaries, SPOHR and B. ROMBERG, these artists have by their industry and abilities established their fame, and have here every honourable distinction. ANTONY BOHRER is distinguished for the delicacy, taste, and feeling of his performance. His brother is not less celebrated for the wonderful facility of his execution, than for the beauty and richness of his tone. In their duets so great is the similitude between their tone, that the auditor could scarcely determine which was the performer on the violin. The amateurs were so delighted that they requested a second concert, at which these professors added to their already high reputation. The concert was in both cases very fully attended. Two concerts have been given by LOUIS DROUET, a flute player, from Paris, and with success. MAD. MARIANNE SESSI sung "*Dove sono,*" from MOZART's *Figaro*, and two airs by MEYER, but completely failed. ROSSINI's overture

to *La Gazza Ladra*—ASIOLI's beautiful *Pastoral symphony*, and MOZART's *Zauberflote* were performed, and the latter was rapturously encored.

The *Mose in Egitto* of ROSSINI has been performed at the opera during the autumn of 1822. The principal characters were played by the prima donna, SIGNORA ERMINIA FENZIA, SIGNORA GUIDETTA SALIO, and the bass by LUIGI MAGGIOROTTI. A new tragic opera, "*Amletto*," by MERCANDANTE, brought out at the Theatre of La Scala in the latter part of December, was hissed. FIORAVANTI's *Cantatrice villane* was performed in the place. "*Cosi fan tutte*," owing to the refusal of MAD. SALIO to perform her character, because she considered it to be degrading, received very slight approbation. MERCANDANTE's "*Amletto*," although condemned, contains some very beautiful pieces. In the *stretta* of the first finale in C minor, there is a free fugue, which does him infinite credit. The principal singers were SIGNORAS TERESA BELLOC, ISABELLA FABRICA; SIGNOR SAVINO MONELLI, tenor; and LUIGI LABLACHE. Another new opera was expected from the pen of MERCADANTE, and one from PACINI, entitled "*La Vestale*" for the Carnival.

The theatre of *La Scala* has performed five of ROSSINI's operas. GALLI, the bass, and NICOLA DI GRECIS appeared in these operas. CATERINA CANZI also was engaged.

The first opera was *La Gazza Ladra*, in which GALLI sung a new air composed by ROSSINI at Naples, which was followed by *La Cenerentola*. A new opera buffa from the pen of M. RAIMONDI, called "*Le finte Amazzoni*," was brought out, but it scarcely survived five performances. The introductory movement was by far the most superior. Although this work was in a degree a failure, M. RAIMONDO may be considered as a clever musician. He has composed at Naples eight operas, which are creditable to his powers. CANZI appeared in *Il Barbiere di Siviglia* as *Rosina*. Her singing is very pleasing; her execution neat, and her ornaments graceful. She has sung in *Ricciardo e Zoraide* and in "*L'inganno felice*" with success. In the former opera LUIGI MARI, a tenor, and FLORINDA MICHELESI, a contralto, made their first appearance. MARI is a singer of the school of CRIVELLI, and is celebrated in that style.

Academies and Concerts.—The present season has been very fertile in musical entertainments. Among the private concerts that of the MARCHESE CASTELLBARCO was attended by his R. H. THE VICE REGENT and his Royal Spouse. MEHUL's *Joseph* was performed. CHERUBINI's *Anacreon*, the overture to ISOUARD's *Michel Ange*, and BOILDIEU's *Jean de Paris* were played.

MAD. CANZI had her concert in the beginning of May. She sung a cavitina of PACINI, and a duet of ROSSINI, with BELLOC. In the second act the operetta *L'inganno Felice* was given. GUISEPPE VASCHETTI was the tenor.

At the Theatre Royal the two MISSES CORRI, from England, gave a concert, but afforded little pleasure. The SIGNORA received considerable applause in the celebrated cavatina in *Tancredi*.

The Music-Director FRANZEL gave his concert at the theatre on the 30th of May. M. HASER executed a beautiful solo. There were several instrumental pieces of M. KANZEL's composition played. The MISSES CORRI and M. GALLI were the principal performers.

MADAME CATALANI had two concerts—one at the *Carcano* theatre, and the other at the *Scala*. At the former M. FRANZEL displayed great taste in a violin concerto, and at the latter MAD. C. astonished the audience by her execution of RODE's *violin variations*. M. RABBONI, a celebrated flute player, gave a concerto with such elegance and fine taste that the audience observed, "Il Signor Rabboni canta, e la Signora Catalani suona."

DEM. CANZI has been heard this spring at Parma, and both at Court and in public excited great interest by her expression, as well as facility of execution. At Cremona, HAYDN's *Creation* was given by the Philharmonic Society with much applause. The second daughter of M. EKERLIN (one of our German magistrates), named LINDA, made her first appearance on the Barcelona stage, as prima donna, in the opera of *La Donna del Lago*. Her brother CAJO lately studied singing in our Conservatory. It is said he has a good base voice. La Donna del Lago does not seem to be a favourite, and is considered very deficient in new ideas. CATALANI, VELLUTI, and other distinguished singers, are reported to be engaged for the next Venetian Carnival, at the theatre *Alla Fenice*, and MR. MAYER is to compose a serious opera for the occasion.

FLORENCE.

SERAFINA RUBINI, BRIGADA ZORENZAMI, NICOLA TACTUNARDI, and LUIGI BIONDINI, take the first characters at the Teatro Goldoni. At the Teatro della Pergola, GIOVANNI GEROME TEGHIL, GIO BATTISTA, VELLUTI, and BERNARDO WINTER, are the singers.

At both the theatres MORLACCHI's *Tibaldo e Isolina* was performed, with such feeling and execution as to ensure the public approbation.

BOLOGNA.

(Teatro Commerciale) CAROLINA PASSERINA, ROSSA MARIANI, and PIETRO BOLOGNESI have appeared in this city in NICHOLSON's opera of *Annibale in Britini*, and in a new opera called *Gli Illinesi*, by the MARCHESE ZAMPIERI. Both pieces were successful.

VERONA.

ROSSINI's *La donna del lago* and *L'Inganno felice*, and MORLACCHI's *Tibaldo ed Isolina*, were given at this opera, in consequence of the protracted stay of the Sovereigns at Congress. CATALANI, who endeavoured in vain to obtain the theatre for one evening concert, departed from this city without having sung.

THE GRAND PROVINCIAL MEETINGS.

TO THE EDITOR.

Sir,

Great and noble as are the proofs of the advancement of music in the metropolis of England—to be seen in the Antient and Philharmonic Concerts and in the King's Theatre—there has been no such triumphs exhibited as those which have emanated from the example of the provincial town of Birmingham. It was reserved for the public spirit of certain individuals of this place, not only to demonstrate the finest and richest powers of the art, but to create from its attractions a permanent resource for charity, and to collect and circulate such sums, by the magic of music, as have at once operated most beneficially at home and abroad; for not only has the Hospital of Birmingham derived a chief part of its support from the prodigious activity with which its musical festivals have been cultivated and perfected, but the example has moved several, and will ultimately move all the other counties of the kingdom, to gather by an agency so delightful and all pervading, the means of benevolence. Last year the example was followed by Derby—this by York and Liverpool, and next it will be taken up, we understand, by Edinburgh and by Norfolk. On every ground do we hope they will be eminently successful, for success will diffuse that certainty of the benefit which will be most influential in recommending the universal adoption of a principle alike favourable to charity, to art, to local trade, and to general gratification. We have spoken thus much in reference to the first, the original example, as due to the enlarged views, unwearied application, and superior science of those patriotic amateurs who devised and carried into effect the meetings at Birmingham upon the scale of magnificence which have made them so truly brilliant, so astonishingly perfect, and so extensively attractive—for herein lies the novelty and the grandeur of the design. To draw together such a concentration of numbers and talent, and to give such precision and excellence to the arrangements and to the performance, was the work of no common intellect,

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of no ordinary exertion—and if other counties, emulous of the advantages thus derived, shall ever be found to exceed the parent institution, still the glory of the design remains where every generous successor, whatever claims to superiority may be set up, will desire it should remain. Having spoken thus much in mere justice, we may proceed to describe the three meetings, and that of York especially, which have signalised the year eighteen hundred and twenty-three.

THE GLOUCESTER MEETING

Commenced on Wednesday, Sept. 17. It stood the first in the series this year, and is the continuation of a system which has subsisted now for upwards of a century, and which demonstrates its origin in its name—"THE TRIENNIAL MEETING OF THE THREE CHOIRS OF GLOUCESTER, HEREFORD, and WORCESTER." The beneficial influence is proved by the long duration, for by this means a permanent assistance to the benevolent charity is provided. The vocal band was this year very numerous and well chosen: Mrs. Salmon, Miss Stephens, Miss Travis, and Signora Caradori—Messrs. Vaughan and Sapio, Hawes, Knyvett and Bellamy, were the principal singers: Mr. Mutlow conducted, and Mr. Cramer led; Messrs. Lindley, Nicholson, and Bochsa, played concertos—and Messrs. Willman and Harper (clarionet and trumpet), were remarked, as every where they are, for their masterly obligato accompaniments. The selections presented the best known compositions of established excellence, with some few of the modern novelties in air, duet, and concerted pieces—those however which are and ever must be supreme. We find, and it is worthy of notice, that the local journals complained of an undue preference of Italian in the evening selections.

The collections at the doors of the church for the charity amounted this year to £71. 18s. 7d. more than in 1820. They are as under:

First morning	£240	12	5
Second ditto	264	0	0
Third ditto	255	2	0
	£759	14	5

And the meeting was altogether successful.

The following statement exhibits the numerical strength of the bands, both vocal and instrumental:—

Gloucester, September the 17th, 18th, and 19th.

1st Violins—Mr. Cramer and seven others	8
2d Violins—Mr. Marshall and seven others	8
Violas—Mr. Richard Ashley and three others	4
Violoncellos—Mr. Lindley and three others	4
Double Bases—Mr. Dragonetti and three others	4
Oboes—Mr. Griesbach and Mr. M. Sharpe	2
Flutes—Mr. Nicholson and one other	2
Clarinetts—Mr. Willman and Mr. Mahon	2
Bassoons—Mr. Mackintosh and Mr. Stansbury	2
Trumpets—Mr. Harper and Mr. Hyde	2
Horns—Messrs. Petrides	2
Drums—Mr. Jenkinson	1
Trombones—Mr. Mariotti and one other	2
Conductor, Mr. Mutlow—Organ, Mr. Clarke—Piano Forte, Doctor Clarke Whitfeld	3
Harp—Monsieur Bochsa	1
	47
Principal Singers	9
Chorus—Cantos	21
Altos	17
Tenors	17
Bases	19
Vocal Band	83
Instrumental	47
Total	130

This was the *hundredth* meeting of the three choirs of Gloucester, Worcester, and Hereford. The collection, or money given to the plate, amounted to upwards of £750. No part of the collection is ever appropriated towards the expence of the meeting, but the whole is applied to the purpose for which these festivals were originally instituted—namely, to the Relief of Widows and Orphans of deceased Clergymen of the three several Sees. Should the sale of tickets for the morning and evening performances produce a sum more than equal to the expences, the overplus goes to the fund—but should the receipts not be equal to the expenditure, the stewards (always six in number, three laymen and three churchmen) make up the deficiency.

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THE YORKSHIRE GRAND MUSICAL FESTIVAL

Began on Tuesday, September 23, and was held for the benefit of the York County Hospital, and of the general infirmaries of Leeds, Sheffield, and Hull. Thus was the benevolence of the county enlisted in behalf of its charities, as well as the musical interest excited and its emulation generally awakened. The arrangements of such a meeting require long, long preparation, but in this instance it ought to be known that the meeting was determined upon only in May. The first facts announced were the completion of the organ in the Minster, and the arrival of Mr. Greatorex, the conductor, to consult with the managers as to the completion of the orchestra and the necessary buildings, which happened early in July. Concerning York Minster, where the morning concerts took place, we shall speak hereafter, and of its organ our readers will probably be glad to receive an accurate account.*

It is said to be the largest and most complete instrument in Great Britain. The great organ, the case of which appears above the great stone skreen, contains the following stops:

1. Stop Diapason
2. Open Diapason
3. Open Diapason
4. Open Diapason
5. Principal
6. Nason
7. Twelfth
8. Fifteenth
9. Sesquialtra of 3 ranks
10. Cymbal of 3 ranks
11. Cornet of 5 ranks
12. Clarion
13. Trumpet

The Choir Organ, east of the Great Organ.

1. Stop Diapason
2. *Open Diapason
3. *Metal Stop Diapason
4. *Dulciana
5. Principal
6. Flute
7. *Octave Flute
8. *Sesquialtra

The Nave Organ, west of the Great Organ, and having a Venetian swell throughout.

1. *Stop Diapason
2. *Open Diapason
3. *Principal
4. *Twelfth
5. Fifteenth
6. *Mixture of 4 ranks
7. *Flageolet
8. *Harmonica
9. *Clarionet
10. *Bassoon

The Nave Organ is not visible, being concealed by the skreen.—The scale of the Great Organ, Choir and Nave Organs, is from F. F. F. to F. in alt. being 60 notes. This is an addition to the old organ of the two notes F. F. F. and G. G. sharp in the bass, and of F. in alt. through all the stops.

* We are indebted for this account principally to the Yorkshire Gazette of July 5.

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The Swell (comprised in the Great Organ.)

1. Metal Stop Diapason
2. Metal Open Diapason
3. Dulciana
4. *Dulciana (wood)
5. Principal
6. Cornet
7. Hautboy
8. Trumpet

The scale of the Swell is from F. F. to F. in alt. being an addition to the old Swell of a whole octave in the bass.

The Pedals: placed in the interior of the stone skreen, right and left of the organ.

RIGHT SIDE.

1. *Double Stop Diapason, 12 feet long, and 16 inches wide.
2. *Double Open Diapason, 12 feet long, and 16 inches wide.
3. *German Stop Diapason.
4. *German Principal.
5. *Sackbut 24 feet long, and the top 14 inches square.
6. *Trombone, 12 feet long, and the top 10 inches square.
7. *Shawm, 6 feet long, and the top 8 inches square.

(This side is played by pedals only.)

LEFT SIDE.

8. *Double Stop Diapason, 12 feet long, and 16 inches wide.
9. *Double Open Diapason, 12 feet long, and 16 inches wide.
10. *German Stop Diapason.
11. *German Principal.
12. *Sackbut, 24 feet long, and the top 14 inches square.
13. *Trombone, 12 feet long, and the top 10 inches square.

The scale of the pedals is from F. F. F. to C. C.

Total number of stops 52. Pipes 3254.

The stops marked with an asterisk are all new additions.

There are three sets of keys, viz:—one for the great and nave organs, one for the choir organ, and one for the swell, exclusive of pedals.

There are movements for enabling the performer to play two or three sets of keys at once; or to detach the great and nave organs; also to play the keys of the great and choir organs, with the pedals, in addition to the pedal pipes.

The old organ had three pairs of bellows, each 4 feet square, and carrying a weight of 68 pounds each. Two pairs of these bellows remain; carrying a weight of about 200 pounds each; and they supply the pedals. In lieu of the third, there is a new pair of bellows, 12 feet long, by 8 feet wide, and carrying a weight of 852 pounds; this bellows is raised by a large fly wheel, weighing eight cwt. It supplies all the organs, the pedals excepted. The bellows are blown by two men, one at the large, and the other at the two small pairs.

The Haerlem organ, which is the largest in Europe, contains 60 stops, being 8 more than that of York minster; but the York organ adds the depth and power of the continental organs to the sweetness and mellowness of the English. Most of the organs on the continent are constructed of coarse materials, and are harsh and noisy in the upper notes. The York organ is smooth and soft; its size is in proportion to the immense space of the building which it is required to fill. The whole was planned by Dr. Camidge, and carried into effect under his direction. The work was executed by Mr. Ward, the organ builder, who had to contend with great difficulties, in consequence of the orders of the Dean and Chapter, that the case of the old organ should not be touched, nor any of the additional work be visible.

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The orchestra was built to contain at least four hundred vocal and instrumental performers. It covered the skreen and statues of the kings, and filled the whole area under the great tower. The stand for the principal vocal performers projected a few feet into the nave, in front of the orchestra. The seats for the audience were divided into three compartments, the first, for the patrons and persons of distinction, in a spacious gallery under the west window, occupied about one third of the floor of the great aisle. The next and most numerous class occupied the ground floor of the remainder of the aisle; and the third class were placed in the two side aisles of the nave, and the west side aisle of the transept. The choir and the transept were unoccupied, lying behind the orchestra.*

The time, anticipated with such uncommon interest, at length arrived—and although our province is the music, it would be a

* The centre aisle presented its level surface covered with rows of seats, capable in the whole of accommodating upwards of 1,600 persons, and all these seats were backed and covered with rich crimson cloth.—Beyond this the eye rested upon the magnificent gallery.

Here, from its rich Gothic front, through the open arches of which was seen a crimson damask lining, the spectator beheld the effect produced by 33 tiers of seats (which would accommodate near 1000) gradually rising in amphitheatrical form, and surmounted by the beautiful west window, casting "its dim, religious light" upon the grand expanse below. These seats were also covered with a similar crimson cloth to that before described; the floor of this gallery was matted. The opening of the two grand staircases which ascended from the great west door into convenient parts of the centre of the gallery, produced an elegant and picturesque effect. But if the scene we have been describing was calculated to affect the mind with sentiments of awe and gratification, how were those feelings increased, when from the topmost seat in the gallery, a view was taken of the whole extent of the preparations, terminating with the upper part of the stupendous eastern window at the distance of 525 feet from the spectator, which elevated its "storied pane" beyond the screen surmounting the orchestra, whilst the seats in the side aisles, just obtruded their eye-pleasing green at intervals between the massive columns, and threw the charm of a most agreeable variety upon the whole. In the Orchestra, however, as it was the place from whence the highest treat was anticipated, so was the greatest variety of decoration displayed with the choicest taste. Its front was ornamented with the same species of Gothic work as that of the gallery; the floor was in imitation of stone, and the sides, which were raised to a sufficient elevation for preventing the sound from escaping into the transepts, were lined with crimson, and finished with a rich festooned drapery, drawn up by magnificent rosettes of the same. The back of the Orchestra was formed by a beautiful screen representing a continuation of the pinnacled organ case, and displaying on each side of the organ within niches the statues of two kings, whilst between the pinnacles of the great organ were seen the figures of two angels, richly gilt, holding trumpets to their mouths.—*A Description of the Grand Musical Festival, &c.*—Introduction, page 10.

material defect, in such a record as we contemplate, to omit the notice of those general and imposing appearances which added so indefinitely to the effects of the performance, by the impressions of grandeur made upon the mind by the vastness and architectural beauty of the building—the magnitude of the arrangements for the reception of the public—the numbers, elegance, and splendor of a countless audience, filling every portion of such an edifice as the Minster. From the instant that the doors were thrown open, the attention was arrested and led on from circumstance to circumstance, until all the mighty mass of preparation was complete—and we can hardly imagine the awe, the delight, the energy, that must have inspired every performer in the band, (to what a pitch must the principal singers have been wrought!) when called upon to contribute to such a combination of harmony, to arrest the undivided attention, and satisfy the judgment and the feelings of such an audience. We can conceive no greater stretch upon the human faculties.

Even the entrance of the company, as the parties gradually filled up the spacious void, kept up a perpetual and vigilant regard. The first note of the organ to call the instrumentalists to tune, (which was like the confusion of the elements leaping from Chaos into order) seemed as some mysterious sound from above. The silence that preceded the first opening was awful, and the burst of the whole orchestra can be represented by no other mortal image, than the first impetuous blaze that rushed upon the world, when "light was over all."

Any particular description of music upon a scale so magnificent, whether as to selection, as to power of numbers, and as to perfection of performance, must fall so infinitely short of the reality as to deter us at once from any thing like a detailed criticism. Our object is principally to record effects—we shall therefore give a list of the principal persons who conducted, led, and sung—an account of the entire selections—the numbers present and the amount of the receipts, intermingling such general observations as may perhaps mark the peculiarities in composition, selection, or performance, which are characteristics either of the time or the meeting to which they appertain, and those which are of a general nature, we beg may be considered as applying to all the great festivals alike.

PRINCIPAL VOCAL PERFORMERS.

MADAME CATALANI,

MISS STEPHENS, MISS D. TRAVIS,

MISS GOODALL, & MRS. SALMON.

MR. VAUGHAN, MR. SAPIO, MR. W. KNYVETT,
MR. BUGGINS, MR. BELLAMY,
MR. ISHERWOOD, & SIGNOR PLACCI.

CONDUCTOR—MR. GREATOREX,
ASSISTANT-CONDUCTORS—MR. CAMIDGE & DR. CAMIDGE,
(Organists of the Cathedral.)
MR. WHITE, & MR. PHILIP KNAPTON.

*** DR. CAMIDGE will Preside at the Organ, and MR. GREATOREX at the Piano-forte.

MR. CRAMER will lead the Morning Perfomances, and MR. MORI the Evening Concerts.

INSTRUMENTAL PERFORMERS.

VIOLINS.

Messrs. CRAMER,
MORI.

W. GRIESBACH
WHITE
Anderson, London
Allen, York
Bruguier, London
Bates, jun. Halifax
*Brailsford, Doncaster
*Bottomley, Sheffield
Bigot, Leeds
Burton, Wakefield
Brook, Harewood
Bridges, Newark
Cole, London
Collard, London
*Clayton, Scarborough
†Cummins, Bristol
Dawtrey, Halifax
Doré, Shrewsbury
Ella, London
Foster, Hull
Gattie, London
Gledhill, London
*Greenwood, Leeds
C. Griesbach, London
C. Griesbach, jun. London
Hargitt, London
Hodgson, London
*Hopkinson, Leeds
*Hassé, Fulnec
Howard, Sheffield
*Holdsworth, Halifax
J. Hardman, York
Hildreth, York
†Hulton, Liverpool
Jolly, London
†Ivers, Shrewsbury
†Jackson, York
Mackintosh, jun. London
Miller, Hull
*Morine, Skipton
*Mercer, Whitby
†Murray, Edinburgh
†Maffey, Leicester
Moore, Almondbury
Newbold, Manchester
Nicks, London
Owens, London
Pigott, London
†Penson, Edinburgh
Potchett, York
†Parrott, Huddersfield
†Phillips, Wakefield
†Renshaw, Manchester
*Rogers, Sheffield
Sanderson, London
Simonet, London
*Skelton, Lincoln
*Smith, Wakefield
†Smith, Rochdale
Smith, Halifax
Topham, Leeds
Willis, London
Watkins, London
Woodarch, London
Wigfield, Sheffield

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VIOLAS.

Messrs. RICHARD ASHLEY,
DANIELS,
Andrews, Manchester
Calkin, London
†Denton, Bradford
*Gott, Bradford
W. Hardman, York
Hardcastle, York
Hime, Liverpool
Hudson, Halifax
Kilvington, York
Lyon, London
Miller, Edinburgh
*Sharp, Stamford
*Surr, Manchester
*Settle, Leeds
*Theaker, Leeds
Taylor, Huddersfield
*Wilcox, London
*Ward, Manchester

VIOLONCELLOS.

Messrs. LINDLEY,
LINDLEY, jun.
Brooks, London
Binfield, London
Butler, Leeds
Beale, Manchester
Bankhart, Leicester
Crossley, Halifax
Eley, London
Hepworth, Huddersfield
Hartley, Hull
Kelley, Knaresbro'
Knapton, York
*Lambert, Beverley
Mackenzie, Derby
Misdale, jun. Halifax
Patrick, Otley
Scruton, jun. York
*Sudlow, Manchester
*Wigfield, jun. Sheffield

DOUBLE BASES.

Messrs. DRAGONETTI,
ANFOSSI,
Bond, London
Brown, Leeds
Brown, York
Brown, jun. York
Bates, Halifax
Dixon, Hull
Foster, Sheffield
*Hill, Manchester
*Hill, Pontefract
Mather, Sheffield
Phillpotts, Bath
Smart, Edinburgh
Shaw, Otley
Wood, Leeds

SERPENTS.

Metsrs. Ainsworth, Leeds
Moxon, Leeds
Scotland, 2d Drag. Gds.

FLUTES.

Messrs. NICHOLSON,
HENDERSON,
Rennie, Manchester
Elliott, Sheffield
Hanson, York
Peacock, York

OBOES.

Messrs. ERSKINE,
SHARPE,
Ling, London
Hughes, Manchester
Hughes, jun. Manchester
Scruton, York
Smith, Manchester
Wood, Huddersfield

CLARIONETS.

Messrs. WILLMAN,
MAHON,
†Longhi, 2d Drag. Gds.
†Ruddland, 1st Rl. Dr. Gds.
*Robinson, York
Walker, York

HORNS.

Messrs. PUZZI,
PETER PETRIDES,
JOSEPH PETRIDES,
C. TULLY,
Sugden, Halifax
J. Taylor, Sheffield
Wielandt, York
Whiteley, York

BASSOONS.

Messrs. MACKINTOSH,
JAS. TULLY,

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Messrs. * Lister, Halifax
Wigney, Halifax
Lees, Manchester
Dawson, Sheffield
Oldham, Mottram
Williams, 1st Rl. Dr. Gds.

TRUMPETS.

Messrs. HARPER,
HYDE,
Norton, London
Hyde, Manchester
Anson, Manchester
Farrer, York

TROMBONES.

Base—Messrs. MARIOTTI,
Base—Messrs. Hirst, Bradford
Waddington, Manchester
Whitaker, 2d. D. Gds.
Tenor—Messrs. Schoengen, London
Woodham, London
Alto—Messrs. Smithers, London
Cawston, Manchester
Canto—Mr. Phillips, Birmingham

BASE HORNS.

Messrs. Trickett, Scarborough
Hattersley, Sheffield

DOUBLE DRUMS.

Messrs. JENKINSON, London
Taylor, Sheffield

LEADERS OF THE CHORUS—MRS. SHEPLEY & MISS TRAVIS.

SEMI-CHORUS.

CANTOS.

Miss Clough, Ashton
Miss Clegg, Manchester
Mrs. Hammond, Newcastle-upon-Tyne
Miss Jervis, Leicester
Miss S. Travis, Oldham
Miss M. Travis, Oldham
Mrs. Vincent, Dublin
Mrs. Wilde, Oldham

ALTOS.

Mr. Cole, Durham
Collier, Shrewsbury
Dyson, Huddersfield
Hargreave, Pontefract
Matthews, Litchfield
Platt, Manchester

TENORS.

Mr. Brown, Litchfield
Bradbury, Lincoln
*Bond, Ripon
Brooks, Manchester
Greatorex, jun. London
Kenward, Durham
Pheasant, Southwell
*Mather, Edinburgh

BASES.

Mr. Archer, Wakefield
Bowker, Manchester
Bennett, Litchfield
Ellis, York
Fielding, Leicester
Frith, Sheffield
Hanscomb, Leicester
Thompson, Southwell.

GRAND CHORUS.

Cantos ..... 50——Altos 50
Tenors ..... 60——Bases 72

Aggregate number of the Vocal and Instrumental Band, 467

Those Performers to whose name an asterisk (*) is prefixed, are Organists of the Cathedrals or Churches in the places where they reside.

Those Performers to whose name this mark (†) is prefixed, are Leaders of Bands.

It appears to have been the intention of the directors to assemble every species of talent, and to choose the most illustrious examples in each rank. In such a disposition there is not only the exhibition of every possible diversity of style and manner, but there is also a demonstration of the minute divisions of which vocal art is suscep-

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tible—affording the most useful and brilliant opportunity for science to classify, and for taste to acquaint itself with the various species into which both nature and education, temperament and aptitude, spontaneously, as it were, separate. This perhaps, speaking as philosophical examiners of art, is one of the most beneficial results of such grand exhibitions, or as they may truly be termed, such displays of universal ability. For we are able to compare by the nearest possible approximation of the objects, the exact qualities possessed by the eminent individuals engaged, whilst the sense is completely filled with the excess. This will be seen at a glance, as we read the list of principal vocal performers.

It so happens that, with the exception of Miss Goodall, (a deficiency we shall take an opportunity to supply,) a copious scientific memoir of each of these celebrated females has been already given in our work.* But we may now so far venture to generalize their characteristics, as to say that Madame Catalani is the image of power, whether in expression or in execution, whether in force or tenderness. Her voice and her manner are alike able to melt or to overwhelm. Mrs. Salmon, on the contrary, charms by the exquisite tone, the delicacy of her touches, and the surprising polish of her execution. Miss Stephens has a voice at once so rich and smooth, that it seizes upon the ear, whilst the purity and propriety of her style is in perfect accordance with the national estimate of what the English alone can appreciate, because it forms the basis of their natural character, and with a trait of art which is emphatically their own, namely with chaste singing. Misses Travis and Goodall occupy the second rank—by which is understood only a department taken by those whose natural endowments are not of the very highest order. But their acquisitions in science are perhaps scarcely less, and frequently we find their performance produces almost equal delight, though less wonder. Miss Travis† is rather more devoted to English singing than Miss Goodall; the latter having made various attainments, and having cultivated successfully the Italian school, together

* Mad. Catalani, vol. 1, p. 181—Miss Stephens, vol. 3, p. 58—Miss Travis, vol. 1, p. 470, and Mrs. Salmon, vol. 2, p. 195.

† A very competent judge, in an estimate which he has given us of the talents of these females, as taken from their oratorio singing at York, classes Mrs. Salmon first and Miss Travis next. He says the performance of the latter moved the affections of all.

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with English singing. Here therefore is illustrated the doctrine we have ascribed to the committee; as we proceed however through every stage, we shall find it holds equally. Messrs. Vaughan and Sapio are both tenor singers, differing almost as widely as any two individuals moving in the same sphere can be. Mr. Vaughan* has carried the finish of his manner to the highest pitch of excellence any singer has ever attained, with the exception of his great predecessor, Harrison, whilst at the same time he has more energy and expression than that most polished of English singers. Mr. Sapio,† on the contrary, is bold and forceful, pushing his vehemence to the extremest verge of orchestral effects, yet escaping with a very nice tact from theatrical exaggeration. He is also very various in his style, possessing the requisites of Italian manner, and running through the whole circle of expression, from the oratorio song and the bravura, to the English ballad and the French romance.

The range of the counter tenor is so limited, that it scarcely partakes of such distinctions. Mr. Knyvett however is known from his particularly beautiful finish above all others.

Mr. Bellamy and Mr. Isherwood are not less distinguished by contrarieties of voice and manner—the former being of the lighter character of the barytone—the latter possessing the rounder and fuller tones of the bass. This originates necessarily a difference in execution, allowing to the former more grace and ornament—to the latter more weight and majesty. Signor Placci, the Italian bass, is of a species unknown to English singing. The legitimate buffo of Italian comedy must have execution, and a power of articulation which should seem to appertain almost to the language of Italy; but the distinctions have been sufficiently often adverted to in this work* to render further illustration unnecessary. Thus then we have traced out reasons, residing not only in the desire of the fullest gratification, but in the nature of the art itself, and in the divisions of which nature is the primary author, for the engagement of this numerous, excellent and varied band of vocalists.

The selections would necessarily be governed by the same general rule—namely, that of displaying the greatest possible diversities consistent with similar excellences of style. We subjoin therefore, to perfect this part of our record, all the selections.

* Vol. 1, p. 95. † Vol. 4, p. 59.

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FIRST DAY—*Tuesday, September* 23, 1823.

PART I.

Chorus—"We praise thee" .....
Chorus—"All the earth" .....
Semi-chorus—"To thee all angels" .....
Chorus—"To thee Cherubim" .....
} From the Dettingen Te Deum—*Handel.*

Song—Miss Stephens—"Pious Orgies"

Chorus—"O Father, whose Almighty power" .....
Recit. } Mr. Bellamy { "I feel the Deity" .....
Song } { "Arm, arm, ye brave" .....
Chorus—"We come in bright array" .....
Recit.—Mr. Vaughan—"So will'd my father" .....
Trio, with double Choir and Chorus—"Disdainful of danger"—Messrs. Knyvett, Buggins, Vaughan, Sapio, Bellamy, and Isherwood ....
Recit. } Mr. Sapio { "My arms" .....
Air } { "Sound an alarm" .....
Chorus—"We hear" .....
Recit.—Mr. Bellamy—"Haste we, my brethren" .....
Chorus—"Hear us, O Lord" .....
Semi-chorus and Chorus—"See the conquering hero" .....
Recit. } Mrs. Salmon { "O let eternal honours" .....
Song } { "From mighty Kings" .....
Chorus—Sing unto God" .....
} From Judas Maccabeus—*Handel.*

Duetto— { Miss Travis and Miss Goodall } "O never bow we down"
Chorus—"We never will bow down"

PART II.

Overture—(Esther)—*Handel.*
Song—Madame Catalani—"Gratias agimus"—(Clarionet Obligato, Mr. Willman)—*Guglielmi.*
Recit.—Messrs. Vaughan and Bellamy—"Such Jephtha" } (Jephtha) *Handel*
Chorus—"When his loud voice" ..... }
Song—Mr. Vaughan—"Gentle airs"—(Violoncello Obligato, Mr. Lindley) Athalia—*Handel.*
Quartetto, with double Choir—Miss Travis & Miss Goodall, Messrs. Knyvett, Buggins, Vaughan, Sapio, Bellamy, and Isherwood—"Lo my Shepherd" ..... } *Haydn.*
(Introduced in the Oratorio of Judah, composed and compiled by W. Gardiner.)
Chorus—"Hark the furious tempest" (from La Tempesta)—*Haydn.*
Recit. } Mr. Isherwood { "My cup is full" }
Song } { "Shall I in Mamre's" } (Joshua)—*Handel.*
Chorus—"For all these mercies" ..... }
Recit. } Mrs. Salmon { "Ye sacred Priests" } (Jephtha) *Handel.*
Song } { "Farewell ye limpid springs" }
Recit.—Mr. Vaughan—"'Tis well" .....
March .....
Air & Chorus—"Gloly to God, the strong cemented walls" } (Joshua) *Handel.*

PART III.

Sanctus—(The Solos by Miss Goodall and Mr. Knyvett)—*Jomelli.*
Duetto—Miss Stephens and Miss Travis—"Qual anelante"—*Marcello.*
Motet—"O God, when thou appearest"—*Mozart.*
Song—Madame Catalani—"Holy, holy"—*Handel.*

Quartetto—Miss Travis, Messrs. Knyvett, Vaughan, and Bellamy "Sing unto God" ..... } *Croft.*
Chorus—"Cry aloud," (With accompaniments by Mr. Greatorex) }
Recit. } Air } Mr. Sapio { "Deeper and deeper" / "Waft her angels" } Jephtha)—*Handel.*
Solo—Miss Stephens—and Chorus—"As from the power"—(Dryden's Ode.)
Chorus—"The dead shall live" ..... (Ditto.)

FIRST CONCERT—*Tuesday Evening, September* 23.

PART I.

Grand Symphony—*Mozart.*
Scene——Miss Travis, Messrs. Knyvett, Vaughan, and Bellamy—"Hark! my Daridcar ..... } *Purcell.*
Song—Miss Goodall—"Bid me discourse"—*Bishop.*
Glee—"Hence all ye vain delights"—*Webbe.*
Scena—Madame Catalani—"Dove è il cimento"—*Facci.*
Overture (La Gazza ladra)—*Rossini.*
Recit. and Air—Mr. Sapio—"Orynthia, my beloved"—*Bishop.*
Duetto—Mrs. Salmon and Signor Placci—"Per piacere" (Il Turco in Italia) ..... } *Rossini.*
Quartetto—"Tacite ombre" (Il Cid)—*Sacchini.*
Concerto Violoncello—Mr. Lindley—*Lindley.*
Air, with Variations—Madame Catalani—"Al dolce incanto"—*Rode.*
Grand Finale—"Dove Son"—(Cosi fan tutte)—Mrs. Salmon, Miss Stephens, Miss Travis, Signor Placci, Messrs. Sapio and Bellamy ..... } *Mozart.*

PART II.

Overture—(Anacreon)—*Cherubini.*
Recit. } Aria } Mrs. Salmon { "O Patria" / "Tu che accendi" } *Rossini.*
Glee, (Five Voices)—"Mark'd you her eye"—*Spofforth.*
Song—Mr. Vaughan—"Gentle Lyre"—*Horsley.*
Concerto Flute—Mr. Nicholson—*Nicholson.*
Song—Miss Stephens—"Hush ye pretty"—(Acis and Galatea) with Flageolet accompaniment Obligato, Mr. M. Sharp ..... } *Handel*
Duetto—Mr. Sapio and Signor Placci—"All' idea"—*Rossini.*
Song—Madame Catalani—"Cease your funning"*—*Arne.*
Duetto—Violoncello and Double Bass—Messrs. Lindley and Dragonetti ..... } *Corelli.*
Finale—Madame Catalani—and Chorus—"Rule Britannia"—*Arne.*

SECOND DAY—*Wednesday, Sept.* 24, 1823.

THE MESSIAH—HANDEL.

PART I.

Recit. } Air } Madame Catalani { "Comfort ye" / "Ev'ry valley"
Recit. } Air } Mr. Bellamy { "Thus saith" / "But who may"
Recit. } Air } Mr. Buggins { "Behold a virgin" / "O thou that tellest"

* Some slight alterations took place.—Amongst others, this song was changed for an Italian air.

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Recit. } Mr. Isherwood { "For behold"
Air } { "The people that"
Recit.—Mrs. Salmon—"There were shepherds"
Air—Mrs. Salmon—"Rejoice greatly"
Recit. } Miss Travis { "Then shall the eyes"
Air } { "He shall feed"
Miss Stephens—"Come unto me"

PART II.

Air—Mr. Knyvett—"He was despised"
Recit.—Mr. Vaughan—"All they that see"
Recit. } Mr. Vaughan { "Thy rebuke"
Air } { "Behold and see"
Recit. } Miss Stephens { "He was cut off"
Air } { "But thou didst not"
Recit.—Mr. Vaughan—"Unto which of"
Air—Miss Goodall—"How beautiful"
Quartetto, with double Choir—Miss Travis, Miss Goodall, Messrs. Knyvett, Buggins, Vaughan, Sapio, Bellamy, Isherwood; and Chorus—"Their sound"
Air—Mr. Bellamy—"Why do the nations"
Recit. } Mr. Sapio { "He that dwelleth"
Air } { "Thou shalt break"

PART III.

Air—Madame Catalani—"I know that"
Recit. } Mr. Bellamy" { "Behold! I tell you"
Air } { "The trumpet shall"
Recit.—Mr. Buggins—"Then shall be"
Duet—Messrs. Buggins and Vaughan—"O death"
Air—Miss Goodall—"If God be for us"

The Choruses will be introduced in their order.

THIRD DAY—*Thursday, Sept.* 25, 1823.

PART I.

Grand Coronation Anthem—"The King shall rejoice"—*Handel.*
Song—Miss Travis—"What tho' I trace"—(Solomon)—Ditto
Chorus—"Rex tremendœ" }
Quartetto—"Recordare" } (From the Requiem)—*Mozart.*
Chorus—"Confutatis" }
Quartetto—"Benedictus" }
Double Chorus—"Gloria Patri"—*Leo.*
St. Matthew's Tune—*Croft.*
Song—Madame Catalani—"Angels ever bright"—*Handel.*
Double Chorus—"From the Censer"—(Solomon)—Ditto.

PART II.

First part of the Creation (with the Song "In native worth," from the Second part)—*Haydn.*
Recit.—Mr. Isherwood—"In the beginning"
Recit. } Mr. Vaughan { "And God saw"
Air } { "Now vanish"
Recit. } Mr. Bellamy { "And God made"
Do. accd. } { "Outrageous storms"
Air—Miss Stephens—"The marvellous work"

Recit. } Mr. Sapio { "And God created"
Air } { "In native worth"
Recit. } Mr. Isherwood { "And God said"
Air } { "Rolling in foaming"
Recit. } Mrs. Salmon { "And God said"
Air } { "With verdure clad"
Recit.—Mr. Vaughan—"And the heavenly"
Recit. } Mr. Vaughan { "And God said"
Do. accd. } { "In splendour bright"

The Choruses to be introduced in their order.

PART III.

Overture—(Saul)—*Handel.*
Chorus—"How excellent"
Air—Mrs. Salmon—"An infant raised"
Chorus—"Along the giant monster"
Semi-chorus—"The youth inspired"
Chorus—"How excellent"
} (From Saul)—*Handel.*
Solo—Madame Catalani; and Chorus—Luther's Hymn
Song—Mr. Vaughan—"Softly rise"—(Solomon)—Bassoon Obligato, Mr. Mackintosh—*Boyce.*
Chorus—"Envy, eldest born"
Air—Mr. Bellamy—"Brave Jonathan"
Chorus—"Eagles were not so swift"
Air—"Miss Stephens—"In sweetest"
Chorus—"O fatal day"
} (From Saul)—*Handel.*
Song—Madame Catalani—"Domine labia mea"
Trio, with double Choir—Miss Travis, Miss Goodall, Messrs. Knyvett, Buggins, Sapio, and Vaughan—"The Lord will comfort Zion"
Chorus—"O sing unto Jehovah"
} (From Gardiner's Judah)—*Haydn.*

SECOND CONCERT—*Thursday Evening, September 25.*

PART I.

Grand Symphony (C Minor)—*Beethoven.*
Song—Miss Travis—"Charlie is my darling"
Glee (Five Voices)—"When winds breathe soft"—Miss Travis, Messrs. W. Knyvett, Vaughan, Buggins, and Bellamy } *Webbe.*
Fantasia (Horn)—Signor Puzzi
Grand Aria—Madame Catalani—"La tu vedrai"—*W. Clementi.*
Duetto—Mrs. Salmon and Mr. Sapio—"Amor possente"—*Rossini.*
Concerto Violin—Mr. Mori—*Viotti and Mayseder.*
Song—Miss Stephens—"Home! sweet home!"—*Bishop.*
Air (with Variations)—Madame Catalani—"Robin Adair"
Grand Finale—"Signori di fuori" (Le Nozze di Figaro)—Mrs. Salmon, Miss Stephens, Msss Goodall, Messrs. Vaughan, Sapio, Placci, and Bellamy ..... } *Mozart.*

PART II.

Overture (Egmont)—*Beethoven.*
Venetian Air—Mrs. Salmon—"La Biondina"—Arranged by *Bochsa.*
Terzetto—Madame Catalani, Mr. Sapio, & Signor Placci—"Cruda sorte" ..... } *Rossini*
Song—Mr. Vaughan—"Alexis" (with Violoncello accompaniment Obligato, Mr. Lindley) ..... } *Pepusch.*

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Glee—"If o'er the cruel tyrant" (Harmonized by Mr. Greatorex)—*Arne.*
Overture—(La Cenerentola)—*Rossini.*
Song—Signor Placci—"Largo al factotum" (Il Barbiere di Seviglia)—*Rossini.*
Air—Madame Catalani—"Non piu andrai" (Le Nozze di Figaro)—*Mozart.*
Quintetto—"Oh guardate" (Il Turco in Italia)—*Rossini.*
Finale—Madame Catalani, and Chorus—"God save the King."

FOURTH DAY—*Friday, Sept. 26th,* 1823.

PART I.

Opening of Te Deum—*Graun.*

SPRING

Overture .....
Recit.—Mr. Bellamy—"Behold rude Winter" .....
Recit.—Mr. Vaughan—"Ah! see" .....
Recit.—Mrs. Salmon—"Aloft from Southern" .....
Quartetto—"Come, gentle Spring" .....
Semi-chorus—"Her soft approach', ...
Semi-chorus—"Nor yet doth Winter .....
Chorus—"Sweet Spring" .....
Recit. / Air } Mr. Bellamy { "Now onward" / "Yon eager swain" } .....
Recit.—Mr. Vaughan—"The steers are loos'd" .....
Air, Trio, and Chorus—"Heaven all beauteous" .....

SUMMER.

Recit.—Mr. Isherwood—"Behold light" .....
Recit.—Mr. Vaughan—"Hark! did ye" .....
Recit.—Mrs. Salmon—"'Tis list'ning" .....
Chorus—"Lo! this way" .....
Trio—Mrs. Salmon, Messrs. Vaughan and Isherwood—"The winds" ..
Chorus—"Homeward hasten" .....

} From the Seasons—*Haydn.*

Song—Miss Goodall—"Hymn of Eve"—*Arne.*
Sestetto—Miss Travis, Messrs. Knyvett, Buggins, Vaughan, Isherwood, and Bellamy—(Arranged by Mr. Greatorex)
Chorus—"This is the day" .....
} *Croft*
Song—Miss Stephens—"O magnify the Lord"—*Handel.*
Terzetto—"Benedictus"—Madame Catalani, Mr. Sapio, and Signor Placci—*Cianchettini.*
Recit. / Do. accd. } Mr. Bellamy { "Rejoice, my countrymen" / "Thus saith the Lord"
Chorus—"Sing, O ye heavens"—(Belshazzar)—*Handel.*

PART II.

Introduction and Chorus—"Ye sons of Israel"—(Joshua)—*Handel.*
Quartetto, with double Choir and Chorus—Mrs. Salmon, Miss Stephens, Messrs. Knyvett, Buggins, Vaughan, Sapio, Bellamy, & Isherwood—"Then round about" } (Sampson) *Handel*
Song—Mr. Vaughan—"O Liberty"—Violoncello Obligato, Mr. Lindley ..... } (Judas Maccabeus) *Handel.*
Adeste Fideles—Miss Travis, Messrs. Knyvett, Vaughan, and Bellamy
Chorus—"Hallelujah"—(Mount of Olives)—*Beethoven.*
Solo—Madame Catalani
Chorus—"Cum sancto spiritu"—*Pergolesi.*
Song—Mrs. Salmon—"Let the bright Seraphim"—Trumpet Obligato, Mr. Harper .....
Chorus—"Let their Celestial Concerts" } (Sampson) *Handel*

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PART III.

Eleventh Grand Concerto—Violin Obligato, Mr. Cramer.—*Handel.*
Chorus—"Immortal Lord"—(Deborah)—Ditto.
Song—Miss Stephens—"Praise the Lord"—(Esther)
Double Chorus—"Your harps and cymbals sound"—(Solomon)—Ditto
Song Mr, Sapio—"Lord remember David"

From Israel in Egypt.—*Handel.*

Chorus—"He gave them hailstones" .....
Chorus—"He sent a thick darkness" .....
Chorus—"He smote all their first-born" .....
Chorus—"But as for his people" .....
Song—Miss Travis—"Thou didst blow" .....
Chorus—"He rebuked the red sea" .....
Chorus—"He led them through the deep" .....
Chorus—"But the waters" .....
Duetto—Messrs. Bellamy and Isherwood—"The Lord is a man of war"
Chorus—"The Lord shall reign" .....
Recit.—Mr. Vaughan—"For the host of Pharoah" and "Miriam, the Prophetess" .....
Solo—Madame Catalani—"Sing ye unto the Lord" .....
Grand Double Chorus—"The Lord shall reign" .....

The musical reader will not be more fully impressed with the vast variety of which the art is capable, than with the equality that reigns throughout these selections, considering every separate composition as having relation to a class in which it will be found to take the highest elevation. These things however are not comparable together—the genera must first be estimated, then the species; and when we compute the superior grandeur, magnificence, and dignity of Handel—the vast proportion his works bear in the sacred performances—when we take into account the solid elegance and weight of our glee writers, when we see such names as Purcell, Pepusch, Horsley, and Bishop, ranging side by side, and maintaining so high a place in the general esteem, we cannot be brought to envy Germany and Italy, their Haydn, Mozart, and Rossini. We admire and applaud—cordially—with all the warmth that the genuine feeling of their greatness inspires, the works of foreign genius—but we love our countrymen's productions, as having a nearer and more intimate connection with our passions and our interests—as if we had a right to claim kindred with the authors—as if they were a something appertaining to ourselves. And we hope this true-glorying in the success of British art, will never cease to inspire the bosoms of Englishmen, for no cosmopolitan liberality can, we are persuaded, so constantly or so surely advance the interests of art, as the more natural, more direct, more emphatic, and therefore most effectual love of country that is begun and nourished and kept alive by the per-

petual excitement afforded in our regard to native associations. We may well be pardoned this tribute to our country, when we call to the reader's mind, that the vast and comprehensive assemblage we now record is not only the work of British taste and power, but that it is chiefly supported by British ability; nor perhaps can there be fairly said to have been present any predominance of foreign talent that ought to confer any considerable exaltation on foreign names. Our acknowledgments of the astonishing faculties of Madame Catalani have been made so often and so warmly, that we shall not be suspected of an undue partiality to our countrywomen who shared the honours of these great days with her, or of having in the least fallen off from that high admiration of her natural gifts and acquirements which entitle her in the Italian Theatre, and in some respects in the Concert Room, to undoubted precedency. But there was in the vast space of the Minster, and in the sacred performances, a power which operated (however strange it may seem) to equalize the principal singers far more than might have been suspected—simplicity was the more strikingly sublime from the contrast with the magnitude and grandeur of surrounding objects. It was this probably that occasioned Miss Travis's "*What though I trace,*" and Miss Goodall's "*How chearful along the gay mead,*" (which last appeared to give peculiar pleasure,) to be received with as much of silent extacy, as attended the volume and power of Madame Catalani's *Martin Luther's Hymn*—and it is not less certain that Miss Stephens's voice made its way better perhaps than that of any other, while Mrs. Salmon's brilliant execution was not less perfectly appretiated. It is indeed, we are experimentally assured, one of the most striking properties of pure and finished tone to make its way through space, and we conceive this to be founded in nature—in the doctrine of vibrations itself. Thus Mr. Vaughan's beautifully polished intonation made him as perfectly heard as any singer in the orchestra, while the energy and spirit of Mr. Sapio had an animating effect, and also seemed more remarkable than his volume of voice.

Thus there was every gradation of excellence. But we have yet to speak of the majesty which resulted from the union of all the parts of this mighty preparation. The opening chorus from the *Te Deum*, "*We praise thee O God,*" was selected with a propriety both as to its sentiment and its force, which indicates, not good taste alone, but that deep-felt understanding of all the highest attributes of the place

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and the occasion, which belongs only to a judgment thoroughly formed. The effect was awfully grand;—in the chorus, "*Glory to God*," it was electrifying. But the full force of the entire combination of power was not completely developed till the chorus in *the Messiah*,

"HALLELUJAH, FOR THE LORD GOD OMNIPOTENT REIGNETH,"

pealed its harmonies like the thunder of heaven through space. Then the vast congregation rose at once, in acknowledgment of the most sublime of all religious truths, and all present seemed to be filled with such solemn rapture, as no other occasion, no agency less overwhelming, could inspire. It was a moment to be participated, but it is not to be described.

Amongst the compositions not so frequently performed or so well known, we may notice "*Lo my shepherd*," from Gardiner's *Judah*, as a beautiful piece, beautifully executed. The service of Jomelli, and "*Cum sanctu spirito*," (Pergolesi) was magnificent. Nor must Croft's anthems be omitted, to which the organ introductions, by Dr. Camidge, were so masterly as to attract great and deserved attention.

In relation to this part of the subject we may quote the words of a gentleman who took a distinguished part both in the preparation and execution, and whose judgment can but be listened to with great deference. "Our particular excellence was the *diapason* of the band—each part weighty—but the base especially. I always considered the magnificence of a large band to proceed from the double bases; and here we might be said to have molded the thunder into musical intervals; and I may be permitted to say that for oratorio music it would, in my opinion, be very desirable to have the double base turned exactly an octave below the violoncello, as formerly, but now-a-days the violoncello must emulate the fiddle, and the double base both. The *speed* requisite for choral church music is not so great that *power* must (as a mechanical truth) be sacrificed to it. I fear too we are losing the hautboy—this will be a deadly blow at old Handel. If any thing was weak about our band, it was the hautboys and bassoons. I should recommend twelve of each next time, and as many horns. Serpents and clarionets, as an additional support for the voices, are equally necessary; for our organ, large as it is, *could not be distinguished* amid the rolling billows of sound. Mr. Camidge wrote trombone parts to all the great chorusses to which they were wanting. This was a grand feature; and as the

trumpets and trombones always appear to me to break out as a powerful and sudden gleam of sunshine, they must of course be used sparingly and with judgment. There is little doubt that the number of performers will be augmented to nearly 600 next festival—there was plenty of room in the orchestra; beyond this number it appears to me absurd and unnecessary to go."

We have hitherto confined ourselves to praise, and indeed the astonishment is, that in such and so vast an assemblage of persons and things, there was so little of mismanagement, so little of error, so little of accident. We have before us, from several quarters, the remarks of skilfull musicians and of intelligent amateurs, of some whom played in the band, and of others who were seated in different parts of the Minster and Concert Room, upon *every piece* that was done. The defects are inconceivably few, and even the solo singers seem to have responded to the call upon their powers with never-failing readiness and perfection. But that there were slight mistakes here and there we may prove by the performance of the first morning, when in the chorus "*Hear us O Lord*," the pianos were not sufficiently attended to—and in the succeeding semi-chorus, "*See the Conquering Hero*," there was a slight degree of confusion between the flutes and horns. Mrs. Salmon seemed a little overcome too in her first song, although that in which she has deserved and gained the highest reputation, "*From mighty Kings*."—But she was herself, and more than herself, in "*Ye sacred Priests*." In *La Tempesta* of Haydn, the chorus was also imperfect. The performance of *The Seasons*, on a subsequent morning, was not quite as finished as it might have been. These, and a few other such objections that might be made, are however merely as specks upon the snow, and we quote them simply to prove that our attention and examination have been fixed and carried on with the most minute observation and the most diligent enquiry.

And there are some points upon which unqualified disapproval must alight—at least we feel it a duty to raise our voice against them. These are the concessions made to Madame Catalani in the way of choice of songs and of transposition, at the expence of musical propriety and to the breach of professional delicacy. There never was a more flagrant instance of the one or the other than in submitting (for we cannot imagine it to have been a matter of choice), to the opening of *the Messiah* being taken from the tenor by Madame

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Catalani, and transposed a note lower for her accommodation. We readily admit that in singing this sublime composition she has attained a triumph over its peculiar difficulties and over her own national school, that is highly honourable to her taste and her abilities. She sings the song with exquisite purity and expression; but so does Mr. Vaughan. It is impossible, we are no less ready to contend—it is impossible to select a finer specimen of vocal perfection than his "*Comfort ye my people.*" Why then should *any body* be permitted to snatch it from him, the rightful owner? If such a *principle* be once admitted, there is no saying to what a length it may proceed—certainly to utter confusion, because it goes neither more nor less than to admit that a pre-eminently great performer has a right to choose from treble, tenor, or base, (the same lady sung "*Non piu andrai,*" in the same series of performances,) to the entire exclusion of the rest from their most favourite or most established songs: and this too, be it remembered, to the destruction of effects of a most important nature, wherever transpositions are allowed, as in both these instances. It ought never to be forgotten that there is quite enough scope for the largest ambition in a single department, nay more than enough—

"So vast is art, so narrow human wit."

And it is alike ungenerous and unjust, and we will add injurious in its practical results, to indulge the passion for such encroachments.

A comparison has been instituted between these performances and those at Westminster Abbey. So few persons are now alive who were present at both, that we cannot offer we conceive a more acceptable bequest to our readers than the sentiments of a gentleman, who has long been known to the British nation as a theorist, a composer, and a true judge of the art, although we do not hold ourselves at liberty to mention his name, and time will not allow us to ask his consent. He thus writes—

"Mr. Greatorex's opinion, I believe is, that the effect of the York music was, upon the whole, superior to that of the Abbey, in which however I cannot agree with him, although in one respect the former was certainly superior, from the spaciousness of the nave of the Minster, which much exceeds that of the Abbey and the spectacle, when completely filled with well-dressed company, was therefore infinitely finer and more striking. This however I cannot but look upon as the only superiority, but to no other than the Abbey per-

formances alluded to can those of York, in any respect, give way. My situation on the first morning was in the nave, about half way between the orchestra and temporary gallery at the west end—but I must confess, that at the opening of the Dettingen Te Deum, with which the performances commenced, I felt disappointed as to the power of the orchestra, which did not, as it were, seem to take me off my legs, as when all the voices burst out together in the grand Coronation Anthem, with which the commemoration of Handel opened.

"This I attributed (as the band was nearly as large) to the orchestra being not only in the centre of the Cathedral, but situated immediately under an open lofty tower, which undoubtedly absorbed much of the sound; whereas in the Abbey, the orchestra being at the west end of the Nave, the whole force of it was projected forward. Upon this account I lamented to Mr. Camidge, that a platform or temporary ceiling had not been constructed under the tower, to prevent this waste of sound, to which he replied, that it had been proposed and the method of its suspension contrived, but there were different opinions as to the expediency, and it would have taken away almost all their light. In future however (should this festival be repeated) I should think there can be but one opinion as to its expediency, and the want of light may be remedied by a few patent lamps judiciously dispersed. And although some may think that from the whole of the sound being thrown forward, the force of the chorus might have been too great, yet so well was the orchestra arranged, with so judicious and well-proportioned a mixture of trebles, tenors, and basses, both vocal and instrumental, that though I attended several of these performances, I have no recollection of having ever heard any complaint of that kind.

"Another eminent advantage of the Abbey performances was, that there was a previous compleat rehearsal of each of them, at half guinea tickets—whereas at York, there was *only one rehearsal*, the effect of which appeared in the performances of Haydn's Seasons on the last morning, some part of which evidently wanted more rehearsal.

"There is yet one more advantage that I think the Abbey possessed in the phalanx of super-eminent singers and performers then in the Metropolis.

"Of the first of these, Mara stood at the head of the treble department—Norris and Saville of the contralto—and Tasca and Parry of

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the base. With respect to the tenor, I do not recollect any superior to Vaughan. As to the principal instruments, I believe every one who remembers Old Cramer will allow him to be the best leader of a large orchestra we ever heard, and this I trust his son will not reckon as any disparagement to himself, who cannot feel hurt at being accounted second (as a leader) only to his father and master. Neither will Lindley and his son, I trust, hold it any disparagement to them, that Crosdill and Cervetto together formed such a host as can hardly now be equalled by any two performers; and even Dragonetti, super-eminent as he certainly is as a counter-base, will probably allow that Garriboldi, as a grand orchestra performer, was at least his equal.

"I cannot conclude without noticing a circumstance of the York festival, which I hope will not be taken as a precedent for similar innovations in *church* performances;—I mean that of paying a compliment to every female singer on the last morning, by favouring each with an *encore*, by which the whole was so lengthened out, that it did not end till nearly a quarter past five; and the fine chorusses from Israel in Egypt, in the last part, lost much of their effect from both the auditors and performers being jaded and wearied out—most of the former having had a sitting of quite or nearly *seven hours*. I would here observe, that one circumstance that gives dignity and pre-eminence to *church* performances is the order and decorum that is there always kept up—the usual methods of expressing applause and disapprobation being both there disallowed. The vociferations of "encore, encore," did not indeed take place, as the directors communicated their wishes by signals, though once or twice, when this was not readily observed in the orchestra, if not the word encore, Mr. Greatorex's name was lustily called out from the gallery. Had indeed *one* of the most striking of the grand chorusses each morning, that could not be performed any where else with such effect, been so repeated, there would perhaps have been no reasonable cause for complaint. Upon the whole, if I have given the preference to the Abbey performances, I have detailed my reasons for so doing—but next to those the York performances undoubtedly stand pre-eminently superior to any of the country music meetings, and may justly be reckoned as by far the first of the kind *now attainable* in these dominions, and as such, they will, I hope, be repeated at proper intervals, with increased and improved effect."

Our remarks have hitherto been addressed principally to the performances at the Minster. The evening concerts presented less of what could be deemed peculiar to this celebration, for neither the chorus nor the entire instrumental band could be employed. The features therefore were reduced more to a level with other great assemblages of talent, to which English audiences are now happily, it may be said, accustomed. Mr. Mori shewed himself a wonderful player in his concerto and obligato accompaniments, as did also Mr. Nicholson and Mr. Lindley, who added, if possible, to their reputation. Here also Madame Catalani shone with great brilliancy, and particularly in the national airs, "*Rule Britannia*" and "*God save the King*," which she gave with an energy and effect unequalled. These indeed are her attributes, if she who can do so much, in so extraordinary a manner, can be with justice noticed for any one particular species of ability more than another. During this lady's sojourn at York, she presented a piece of plate to the infant son of Dr. Camidge, as a memorial of the occasion, and of her sense of the worth and character of the Doctor. The little boy was led into the drawing-room by his sister, when Madame C. flew from the chair, and throwing herself on her knees, affectionately embraced the child—throwing back her veil she drew from a reticule a richly embossed cup, saying, "Charlie, Charlie, my pretty fellow, that is for you." The gaze of the boy was instantly withdrawn from the brilliants upon Madame Catalani's head-dress, which nearly touched his forehead, to the cup, and in this attitude she continued for some moments to enjoy the delight of the child. The cup was filled with sparkling champaigne after dinner, and the health of the donor toasted enthusiastically by all present. Madame Catalani made a similar acknowledgment of respect to Mrs. Salmon.

And while we are recording these incidental circumstances, we cannot omit to mention that a snuff box, the donation of several of the most eminent professors assembled at York, was presented by Mr. Cramer to Mr. Cummins, of Bristol, (a native of the former place) in token of their respect and approbation of his conduct in the part he took against the promulgation of the Logierian system of tuition—which these gentlemen hold to be inimical to real science. Mr. Cummins* has done a good deal for music, in his immediate

* In justice to others, it should be mentioned that Mr. Cummins was by no means alone in this contest. Mr. Graham, of Edinburgh, is the reputed

neighbourhood, by the aids of literature, and is not only a good musician, but an able writer and a man of general knowledge and ability.

There were present—

At the first Concert	1350
Second	1530
Minster (first day) about	3050
Ditto second	4700
Ditto third	4860
Ditto fourth	4160
	19,650
At the first ball	1400
Second ditto	900
	21,950

The sum total received was SIXTEEN THOUSAND ONE HUNDRED POUNDS. Such a record is indeed honourable to the benevolence, the spirit, and the love of science of the county of York, and its example has been felt to the remotest parts of the kingdom. May it be successfully emulated!

The Committee of Management consisted of the following Gentlemen:

YORK.

The Very Rev. the Dean of York
The Residentiary
H. J. Dickens, Esq.
Francis Cholmeley, Esq.
Rev. W. H. Dixon
Jonas Gray, Esq.
J. Atkinson, Esq.
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Mr. G. Bulmer
Mr. R. Davies
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William Hey, Esq.
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SHEFFIELD.

William Younge, Esq. M.D.
Rev. John Lowe.

author of an admirable pamphlet, published at that place, and the pamphlet put out by certain members of the Philharmonic Society of London, stands in the very first rank.

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LIVERPOOL.

This meeting took place in the week commencing on Monday, the 29th of September.

The musical performances, strictly so to be called, were three morning and two evening concerts. A sermon was however preached on the Tuesday morning, at St. Paul's church, and the service and anthems were sung by the principal vocalists—Sir George Smart taking the organ. The prayers and lessons were read by the Rev. Jonathan Brooks—the "*venite*," and the psalms for the day, were chaunted. Dr. Boyce's *Te Deum* and *Jubilate*, composed for the coronation of George III. were selected, and the anthems were Kent's "*Hear my prayer*," which was sung by Miss Stephens and Miss Goodall; a duet for an anthem of Dr. Green's "*O God of my righteousness*," by Mrs. Salmon and Mr. Braham; and lastly, Dr. Boyce's duet, "*Here shall soft charity repair*," by Messrs. Vaughan and Bellamy. The sermon was preached by the Lord Bishop of Sodor and Man, and the collection at the doors, where Ladies Grosvenor, Stanley, and Jane Grey, with the Mayoress, Miss Molyneaux, the two Misses Bold, and Mrs. Leyland, undertook to hold the plates, amounted to £281. The music was accompanied by the organ alone, and was given with the purity that ought to be the especial characteristic of devotional service.

The morning selections differed in some material instances from the general. The *Messiah* was the first, and it is the opinion of professors who have been present at most of the great performances in different parts of the kingdom, for many years, that it was never more perfectly, and scarcely ever so well executed, which is attributed to the exertions made by Sir G. Smart in instructing the chorus as to the time, and the observing of pianos and fortes. The whole of Mozart's accompaniments were appended, and the wind instruments obtained high credit for their delicate and masterly performance.

Upon the second day, "*The Mount of Olives*" formed the first part. It was never, to our recollection, done out of the metropolis before; but it went excellently and gave universal satisfaction.

The second part commenced with a hymn by Dr. Chard, upon a

passage from Sir Walter Scott's "*Lay of the last minstrel*," beginning,

"The hymn was sung and prayers were read,
"And solemn requiem for the dead," &c.

The idea is not new; a composition of a similar kind having been produced long since by Dr. Crotch, upon the words "*Methinks I hear the full celestial choir*." Dr. Chard's however was elegant and effective.

A chorus, "*The arm of the Lord is upon them*," from Gardiner's *Judah*, is one of the finest ever heard. It is an adaptation from Haydn. A selection from *Israel in Egypt*—Mr. Wm. Knyvett's anthem, composed for the coronation of George IV.—a part of Rossini's *Mosé*, to English words; and the recitative, chorus, and trio, from *The Seasons*, "*Laborious man hath done his part*," formed the greater portion of the rest. Most of these are but little known, and they were exceedingly well received.

The vocal parts of the evening concerts were very much devoted to Italian music, for which Signor de Begnis and Mad. Ronzi di Begnis were expressly engaged. Their songs, duets, and the opera finales embraced the whole range of the comic style, as demonstrated by the base and soprano voices. In the English portion there was an *almost* new song, composed by Mr. W. Knyvett, and sung by Mr. Vaughan; Purcell's *Mad Bess* and Bishop's *Echo* song, by Miss Stephens. An air of Rossini's, from his *Cyro in Babylone*, to English words, with a violin obligato accompaniment, which was most splendidly played by Mori. Braham sung the scena, "*Alfred in the Neatherd's cot*," and "*Alexis*;" Miss Goodall, Bishop's "*Bid me discourse*." Mr. Mori, Mr. Nicholson, and Mr. Lindley, played concertos, and perhaps there was never more perfect instrumentation heard. Mr. Nicholson and Mr. Mori indeed surpassed themselves. The trumpet accompaniments of Mr. Harper attracted as much attention and applause as almost any part of the performance.

The band, numerous as it was, for it consisted of not less than one hundred and sixty performers, vocal and instrumental, was yet small, if estimated against the York orchestra, before which, in point of magnitude, every thing since the Abbey fades away. But however high York rose in grandeur, Liverpool attained no less in polished perfection. If York aimed at the sublime, Liverpool attained the beautiful in music. By such a course the judgment of the committee

and of the conductor is fully established—no comparison can be instituted. Each performance has its distinct and separate character—its distinguishing excellence. The following list exhibits the principal performers and the musical strength of the band :—

1st Violins—Mr. Cramer and thirteen others	14
2d Violins—Mr. Mori and eleven others	12
Violas—Mr. Hime and seven others	8
Violoncellos—Mr. Lindley and five others	6
D. Bases—Mr. Dragonetti and three others	4
Oboes—Mr. Erskine and three others	4
Flutes—Mr. Nicholson and one other	2
Clarionets—Mr. Willman and one other	2
Bassoons—Mr. Mackintosh and three others	4
Trumpets—Mr. Harper and three others	4
Horns—Signor Puzzi and Messrs. Petrides	3
Drums—Mr. Jenkinson	1
Trombone—Signor Mariotti; Serpents 2, Trombones 4 from his Majesty's Household Band	7
Conductor—at the Organ and Piano Forte, Sir George Smart	1
	72
Principal Vocalists	10
Chorus—Cantos	20
Altos	16
Tenors	18
Bases	20
Vocal Band	84
Instrumental	72
Total	156

N. B. Mr. Cramer led the Morning Performances in the Church; and the two Evening Concerts were led, the first by Mr. Cramer, and the second by Mr. Mori.

The gross receipts amounted to nearly £6000. The numbers present at the Concerts and Balls were as under:—

Monday	—Ball at the Wellington Rooms	538
Tuesday	—Concert at the Music Hall	928
Wednesday	—Messiah, at St. Peter's Church	1566
Thursday	—Mount of Olives, &c.	1486
	——Concert at the Music Hall	1406
Friday	—Part of Creation and Selection	1965
	——Fancy Ball at the Town Hall	1475
	Total	9364

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BIRMINGHAM.

To do justice to the merits of this meeting, we shall not need nor shall we endeavour to stimulate imagination for a change of phrases. We have admitted the principle of attracting the universal attention by concentrating such masses of talent as were never before assembled in the provinces, to belong to the spirited inhabitants of this town; and whatever of excellence in selection or execution, belongs to others, is common to them also. From their longer practical experience, we shall not perhaps exceed the truth, when we say they have approached nearer to perfection, as far as numbers and polish conjointly go, than either the multitudinous but disciplined band of York, or the more scrupulously selected orchestra of Liverpool—because, while the performers were as complete in point of finish as the last, they were more numerous—thus enjoying the excellences of both. We shall however subjoin a correct table of the Birmingham orchestra, with the principals in each department, and such of the novelties in selection as will declare the title Birmingham continues to put forth to high exaltation.

Birmingham, the 7th, 8th, 9th, and 10th of October.

1st Violins—Mr. Cramer, Mr. Mori, and fourteen others ..	16
2d Violins—Mr. Mountain and thirteen others	14
Violas—Mr. Richard Ashley and nine others	10
Violoncellos—Mr. Lindley and five others	6
Double bases—Mr. Dragonetti and five others	6
Oboes—Mr. Erskine, Mr. M. Sharp, and two others	4
Flutes—Mr. Nicholson and three others	4
Clarionets—Mr. Willman, Mr. Mahon, and two others	4
Bassoons—Mr. Mackintosh and three others	4
Trumpets—Mr. Harper and three others	4
Horns—Signor Puzzi and four others	5
Serpents 2, Trombones 4 } From his Majesty's Household Band	6
Trombones—Mr. Mariotti and four others	5
Drums—Mr. Jenkinson	1
Conductor—and at the Organ & Piano Forte, Mr. Greatorex	1
Assistant Conductor—Mr. Munden	1
Harp—Mr. Chaloner	1
	92

VOCALISTS.

Principals—Mad. Catalani, Miss Stephens, Mrs. Salmon, Miss Travis, Miss Symonds, Miss Fletcher, and Miss Heaton		7
Mr. Braham, Mr. Vaughan, Mr. W. Knyvett, Mr. Bellamy, and Signor Placci		5
Messrs. Evans, Goulding, Whall, Gattie, T. Greatorex, Blackbourn, and Thorne		7
		19
Chorus—Cantos		33
Altos		28
Tenors		27
Bases		32
Vocal		139
Instrumental		92
Total		231

Mr. Cramer led the morning performances in the church, and Mr. Mori the evening concerts at the theatre.

The festival commenced on Tuesday, the 7th of October, by divine service at St. Philip's. Every part of the church was filled. The psalms were chaunted by a selected choir, by the Rev. Robert Clifton. An anthem by Palestrina, Purcell's *Te Deum*, Croft's *Jubilate*, Blow's *Gloria Patria*, Cooke's *Finale*, and a Psalm from the Rev. Rann Kennedy's collection, were sung with great effect. The sermon was preached (in the unavoidable absence of the Bishop of Oxford, on account of the death of the Countess of Dartmouth,) by the Rev. Dr. Gardner, Rector of St Philip's. Part of Handel's Funeral Anthem concluded the service.

The first grand miscellaneous concert took place at the Theatre. The selection was as under :—

Tuesday Evening, October 7.

ACT I.

Grand Symphony (No. 5)—*Haydn.*
Verse and Chorus—"God save the King."
Song—Mr. Bellamy—"The Tempest"—*Horsley.*
Duet—Madame Catalani and Mr. Braham—"Ecco di Pafo"—*Cianchettini.*
Recit.—Miss Stephens—"Ye verdant plains" ..... } *Handel.*
Air—"Hush, ye pretty warbling choir ..... }
(Accompanied on the flageolet by M. Collinet.)
Trio, for three French Horns—Messrs. Puzzi, Petrides, and Tully, (composed expressly for this Meeting) ..... } *Puzzi.*
Song—Signor Placci—"Largo al factotum"—*Rossini.*
Glee—Miss Stephens, Messrs. Knyvett, Vaughan, T. Greatorex, and Bellamy—"When winds breathe soft." ..... } *Webbe.*

Aria—Madame Catalani—"Mio ben"—*Pucitta.*
Terzetto—Mrs. Salmon, Mr. Braham, and Signor Placci—"Ah qual colpo." ..... } *Rossini.*

ACT II.

Overture (Egmont)—*Beethoven.*
Song—Miss Travis—"'Midst silent shades"—*Bach.*
Duetto—Miss Stephens and Mr. Vaughan—"M'abbraccia—*Rossini.*
Song—Mrs. Salmon—"Cease your funning"—(newly arranged by Mr. Bochsa.)
Concerto Violoncello—Mr. Lindley.
Song—Mr. Braham—"Alfred in the Neatherd's Cot"—*Ranzini.*
Glee—Miss Stephens, Messrs. Vaughan and Bellamy, "There is a bloom," (with Piano Forte accompaniment)..... } *W. Knyvett.*
Air—Madame Catalani—(Rode's variations).
Finale—Mrs. Salmon, Miss Stephens, Miss Travis, Messrs. Braham, Vaughan, Bellamy, and Signor Placci—"Signori di fuori." ... } *Mozart.*

The National Anthem being placed at the commencement of the vocal part of the concert, seemed to have a very happy effect. It was sung by all the principal performers. Mr. Horsley's fine song, *The Tempest*, followed, which was well sung, and particularly well accompanied. We have before had occasion to mention the merits of this work, (indeed as we go along it will be found we have anticipated ourselves in most of the compositions) and it was never, perhaps, heard with such effect. It is an honour to the national genius, and will exalt the fame even of the author of "*Gentle Lyre.*" Mr. Cianchettini's duet, also, is known to our readers through our pages. Mr. Braham and Madame Catalani did it complete justice.

The trio for the horns was singular, and most astonishingly played. It must have been remarked that the horn is coming into vogue, and that it was particularly fashionable at the private metropolitan concerts last season. It owes much of its late celebrity to the beautiful execution of Signor Puzzi.

"*Largo al Factotum*" is from Rossini's *Il Barbiere di Siviglia*, and is a very sprightly and pleasing composition. Signor Placci gave high amusement.

Pegno più grato, and the air *Mio Ben*, afford as high and perfect a specimen of Madame Catalani's peculiar excellence in touching expression and in depth of amatory passion, as can be exhibited. She was herself; the audience felt and acknowledged her power.

No greater proof of the progress of science can perhaps be exhibited, than the gratification, the unaffected gratification, which attends the performance of Beethoven's symphonies and overtures, for these are hardly to be relished by any but educated ears. That which

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commenced the second act comes obviously in aid of this striking trait of national musical improvement. Mrs. Salmon's "*Cease your fanning*" deserved and received an encore; but surely airs with variations ought not, upon any received principles of good taste, *to prevail* so much. Shortly after came Madame Catalani's *Rode's air.* It is a prodigious not to say a preternatural effort. The finale was the best piece of the night.

The selection for Wednesday morning was chiefly remarkable for the new adaptation of Winter's *Timoteo* to English words, under the name of "*The Triumph of Gideon.*" Opinion is not a little divided upon the effects of this composition. Very good judges esteem it rather heavy, while opinions of equal weight lean to the belief that the oftener it is heard the more it will be esteemed. The music consists of recitatives, chorusses, two quartettos, a semichorus, and a grand chorus. The story is, the announcement of the victory obtained by Gideon over the Midianites. Shepherds are assembled on the banks of the Jordan—they lament the depressed state of Israel, when a warrior from the army of Gideon enters, and announces the battle won upon the field of Gilead. A quartetto of rejoicing and a semichorus of thanksgiving succeed—the motion of the victorious army is described in recitative—the host enters, and a grand chorus concludes the scene. The first quartetto *(of lamentation)* is very beautiful, the semichorus is pleasing, and the chorus a very masterly composition, very striking and effective in some of its parts. The poetry was written and adapted expressly for this festival, by the Rev. John Webbe. W. Knyvett's *Coronation Anthem*, a song from Crotch's *Palestine*, parts of the *Requiem*, with some of the most sublime songs and chorusses from Handel and from Haydn's *Creation*, completed the performance. Wednesday evening's selection was as under:

ACT I.

Overture, (Fidelio)—*Beethoven.*
Scene from Tyrannic Love—"Hark, my Daridcar"—*Purcell.*
Song—Signor Placci—"Madamina"—*Mozart.*
Quartet—Mrs. Salmon, Miss Stephens, Mr. Vaughan, and Signor Placci—"Cielo mio labbro" ..... } *Rossini.*
Song—Mis Stephens—"Sweet home"—*Bishop.*
Concerto Violin—Mr. Mori
Song—Mr. Vaughan—"Parto ma tu ben mio"—*Mozart.*
(Clarionet Obligato, Mr. Willman.)
Echo Duet—Miss Stephens and Mr. Braham—"Ah whither is he straying"—*Braham.*

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Grand Scena ed Aria—Madame Catalani—"La di Marte"—*Morlachi.*
Finale—"Dove son"—Mrs. Salmon, Miss Stephens, Miss Travis, Messrs. Braham, Vaughan, and Signor Placci ..... } *Mozart.*

ACT II.

Overture—*Romberg.*
Song—Mr. Braham—"The Battle of the Angels"—*Bishop.*
Glee—Miss Stephens, Messrs. Knyvett, Vaughan, and Bellamy, "'Tis the last rose of summer," an Irish Ballad, harmonized by Sir J. Stevenson.
Scena ed Aria—Mrs. Salmon—"Tu ch'accendi"—*Rossini.*
Trio—Madame Catalani, Miss Fletcher, & Mr. Braham—"Cruda sorte." .... } *Rossini.*
Glee—"Blow, Warder, blow," (with additional parts and Chorus by Mr. Greatorex.) ..... } *Callcott*
New Cavatina and Polacca—Madame Catalani—"Se mai turbo"—*Cianchettini.* (Violin Obligato, Mr. Mori).
Duet—Mrs. Salmon and Signor Placci"—Con pazienza"—*Fioravanti.*
Song—Madame Catalani and Chorus—"Rule Britannia"—*Arne.*

The portions best received were principally English, and above all, Bishop's most touching ballad of *Home.* It was most loudly encored. *The Echo duet* was also honoured by the same mark of approbation. Mr. Braham sung Bishop's *Battle of the Angels* with such energy as he alone is able to impart. This composition does great credit to Mr. Bishop—the orchestral effects were in many places masterly and highly effective. Sir John Stevenson's harmonized air was also encored, as was Dr. Callcott's glee.

Amongst the Italian, *Cruda sorte*, and *Con patienza*, were very gratifying, and Madame Catalani in the cavatina by Cianchettini, accompanied by Mori, was as brilliant as she alone can be. Nothing could be neater than Mori's accompaniment. Nor we must not omit to mention his concerto on this evening, which was a splendid proof of pre-eminent ability.

In "*Rule Britannia*," with which the concert concluded, Madame Catalani electrified the audience by her prodigious volume of voice and force of manner.

The performance of Thursday morning was "*The Messiah.*" Here, however, Mr. Braham had the opening allotted to him—we think erroneously; for Mr. Vaughan's manner of singing this recitative and air is by far the most classical, polished, and perfect. Madame Catalani lowered "*I know that my Redeemer liveth*" half a note—namely to the key of E flat. Surely many of the brilliant and beautiful effects of temperament must be lost by this transposition, to say nothing of interpolating amidst the order of keys which the composer has thought fit to establish! We protest against these innovations,

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which certainly are not to reform. Mozart's accompaniments were put to the song "*O thou that tellest.*" It was remarked that in spite of the excellent discipline of the Birmingham chorussers, and of their superior numbers, "*For unto us*" had a vastly superior effect at Liverpool.

The selection for Friday morning consisted of a miscellaneous act, commencing with Mr. Attwood's Coronation Anthem, part of the masses of Jomelli and Mozart, some of Handel's songs and choruses, a trio from *Judah*, a versetto, sung by Madame Catalani, (the composer not named) and Luther's Hymn. Then came *The Seasons*, (*Spring and Summer*), and another miscellaneous act from *Israel in Egypt*, *Sampson* and *Redemption* concluded the festival. There was little to call forth particular remark.*

The selection of Friday evening was distinguished by Mr. Bellamy's selection of *Hohenlinden*.—Campbell's song set by Mr. C. Smith (of Liverpool), and alike admirable for its poetry and adaptation. Mr. Williams played a fantasia on the Corno di Bassetto, an instrument now much cultivated in Germany, and which is a little deeper in its compass and fuller in its tone than the clarionet. He executed beautifully. Mr. Vaughan sung *Alexis*, which we unhesitatingly pronounce to be the *most finished* specimen of vocal art that can now be heard—nor is the accompaniment by Mr. Lindley less unique.

The second act introduced a new song, composed and sung by Mr. Braham—"*The soldier's love letter*," which possesses the great attributes of his manner. Mr. Nicholson played accurate. Mrs. Salmon gave her "*La Biondina in Gondoletta.*" Madame Catalani sung a cavatina, and *God save the King*, twice repeated, concluded this grand display of all the choicest productions of art.

"From the arrangements made for this meeting," says a correspondent, "I expected to hear the most perfect music ever performed

* One very peculiar effect, however, deserves to be mentioned. A professor who assisted in the orchestra, and whose judgment and accuracy are undoubted, asserts that Madame Catalani sung "*Angels ever bright and fair*" very finely, whereas it was universally observed by persons before the orchestra, that she sung *much* too flat throughout. How is this discrepancy to be accounted for? We suspect there are occasionally considerable differences as to pitch produced by situation, and by obstacles that affect sound. Singers and auditors are, we know, often very differently impressed in this respect; and we know also, that sound, after passing through a floor or a partition, is heard to be much altered by persons in rooms above or adjoining that in which the singer happens to be.

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in an oratorio band, and I was not disappointed; all the parts were duly weighed, and the precision of them all was frequently so close as to give the effect of one great voice or instrument;—the perfection was most apparent in *the Messiah*, because it is so well known that a just comparison may be made with that performance in other places; the effect of the chorusses was alike magnificent.

"Even those least esteemed were made prominent, and received a stronger and brighter character as it were by the extreme polish of the execution. The superior excellence of the band will best be understood by the examination of its *materiel*. There were 42 violins and violas; 35 of which were performers from the Philharmonic, Ancient Music, Italian Opera, and Paris; the remainder were excellent performers from various parts of the kingdom: six violoncellos—the Lindleys, Eley, Crouch, and Brooks; six double bases—Dragonetti, Anfossi, Taylor, Fletcher, and two others; combined with this fine body of stringed instruments were the King's serpents, which united with it like an open diapason, and altogether produced a rich mass of quality in the tone of the bases that I never heard equalled. All the wind instruments were doubled with excellent performers: we had nine trombones, two canto, two alto, two tenor, and three base; the whole was only employed in a few bars, in certain choruses, to produce light and shade, and had a magnificent effect in general; they played in a subdued tone, and thus the effect was of the greatest sublimity. One of the most superb effects as a novelty, and which struck every one was these trombones playing with the organ and voices only in the cathedral service on the first morning; all the choral parts that were required to be full, when the full organ was employed, the trombones played with the voices—and the *Gloria Patre* and *Amens*, combined with about 140 singers, they astonished every one; it must not be forgotten they all played in subdued and lengthened tones, that united beautifully with the voices; it was an effect never produced before by such instruments.

"*The Triumph of Gideon*," you will no doubt consider to be adapted with great taste and judgment, for the difficulties, which were not small, are admirably surmounted. "I have no doubt of its becoming a great favourite—every one seemed to be greatly pleased with it; it is certainly very beautiful. The *Gloria*, *Benedictus*, and *Cum sancto spiritu* of Mozart, in 12th mass, (Novello's collection) were amongst the finest parts; the gloria was overwhelming with the

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immense power given to it by the addition of the trombones, and was repeated; the Benedictus was all elegance and sweetness; the treble beautifully done by Mrs. Salmon. I have often heard the "*Cum sancto*" attempted, but it was always spoiled from the chorus singers not being able to sing the passages; but the Birmingham chorus, nearly 100 strong, was so well drilled, that at the general rehearsal it went off trippingly and steady together, without any hurrying, and made it quite new, and it had a beautiful effect.

"Having been present both at York and Birmingham, I may perhaps be permitted to hazard some opinions on the comparative merits of the two festivals. At York, the spectacle was magnificent; the finest church in England, with the nave full of well-dressed people, was imposing beyond conception—and the music that was slow, approaching to the psalmodic style, was awfully fine; but every thing that required great precision could hardly be expected to go well with such a widely extended band, with the organ at such an immense distance from the choral body.

"The number of the York band was not so productive of superiority in volume as might be supposed from the following circumstances. In the first place the players on stringed instruments were a great portion of them provincial and amateurs, who cannot be expected to produce effects in the degree that the selected band of London professors, engaged at Birmingham, are capable of eliciting. The band, it may with truth be said, was weak for that enormous building. The immense space, and the echoes from various parts, render it a place less fit for perfect music than smaller churches. The orchestra was placed at the back of the organ, extended across the transept into the entrance of the nave, so that the band was under the lantern. The sides were indeed boarded to prevent the sound escaping into the transept; but the fact is, that the reverberation in the lantern came into the transept, and the band was nearly double the strength there than it appeared to possess in the nave, where the company were sitting; and it was very loud in the choir, so that it will not seem wonderful that the band would appear, as I have said, comparatively weak, having the whole of that magnificent pile to fill with sound."

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ACCOUNT OF THE RECEIPTS.

The following is a summary of the receipts arising from each performance:—

	£.	s.	d.	£.	s.	d.
TUESDAY.						
Church Admissions	304	17	6			
Collections	424	18	0½			
Theatre	928	14	0			
				1658	2	6½
WEDNESDAY.						
Church Admissions	1396	0	0			
Collection	380	17	6			
Theatre	1104	13	0			
				2881	10	6
THURSDAY.						
Church Admissions	1500	0	0			
Collection	257	8	6			
Dress Ball	873	0	0			
				2630	8	6
FRIDAY.						
Church Admissions	1404	0	0			
Collection	590	7	6			
Theatre	1247	0	0			
				3241	5	6
Additional Donations				148	0	0
Books supposed about				300	0	0
				£10,852	14	1½

The accounts were not quite made up, and the receipts were about £200 more than this sum.

We have thus brought to a close our record of these assemblages of talent, of these superb exhibitions of knowledge, taste, splendour, and liberality. The kingdom at large must witness the diffusion of the emulous spirit which originated the design with a proud satisfaction, while foreign nations can but regard such efforts as adding immensely to our stock of national glory, of the truest glory, because they are built upon those arts which most tend to humanize mankind, because they are the effects of an unbounded affluence of power and of means—an example of an illimitable generosity in their use, and of their application to the noblest of all purposes, TO CHARITY, which "blesseth him that gives and him that takes."

Mass for three voices, composed for the solemnization at the Benedictine College of St. Gregory, at Downside, near Boston, July 10, 1823, *by J. Mazzinghi.* London. Goulding, d'Almaine, Potter, and Co.

This mass was announced just previously to our last number.

The establishment at Downside belongs to the English Benedictine monks, who were settled before the French Revolution, at Douay, in Flanders. Being forced, with many other communities, to take refuge in their native land when the revolution began, they were kindly received by the late Sir Edward Smythe, who gave them an asylum at Actonburnal, in Shropshire. They remained at Actonburnal till 1814, when they were enabled to purchase their present house at Downside, to which they have lately built the beautiful chapel, for the opening of which this mass was composed. They are not numerous, but sufficiently so to carry on the two objects of the establishment, which are—first, the education of priests of their order, to be employed in the active duties of the ministry in various parts of England; and secondly, the education of a limited number young gentlemen, who receive there a suitable classical education for the various professions.

The chapel is a beautiful and pure specimen of the airy Gothic style of architecture, and there is a good organ. On this occasion Mr. Mazzinghi presided, and the mass he had composed was performed.

The entire style of the composition is smooth, flowing, and unambitious, by which last epithet we mean to express, that there is no parade of science, no lofty pretensions, but it aspires to a pleasing solemnity, rather than to erudition, complication, or elevated grandeur. The *Kyrie*, at the opening, aims perhaps as much at dignity as any of the parts, and has more of the antient ecclesiastical manner than most of the pieces. The *Gloria* is simple and strong, but we are not quite satisfied with the ascending octave, which partakes a little of the nature of a conceit; the succeeding passage, however, *Et in terra pax*, is very imposing. *Laudamus te* is a sweet movement, and the passage *Domine Deus* (page 13) is at once flowing in melody and pure in its expression. The *Qui tollis* is also very good. *Quoniam tu solus* seems to our apprehension rather light for the senti-

ment, but is very effectively closed upon the words *Jesu Christi*. The *Credo* is declaratory, and therefore plainer than the other portions of the mass. *Qui propter nos* is a melodious larghetto, constructed with an obvious reference to Dr. Callcott's celebrated glee "*Peace to the souls of the heroes*," the conclusion being note for note the same. We mention this not as a plagiarism, but manifestly a quotation. The *Et incarnatus* is in the manner of Haydn, and is a very sweet movement, beginning by a bass solo of much elegance and refinement. *Qui cum patre* is exceedingly good, and *Et unam sanctam* well conceived and very solemn.

Mr. Mazzinghi has been least successful, it appears to us, in his *Amdn*. We cannot particularly praise the *Benedictus*, a part upon which composers usually bestow much pains. The subject is not *sufficiently* graceful. The *Agnus Dei* is singular in its structure, and the expression applies best to the words *Dona nobis pacem;* in concludes, however, well.

Upon the whole, the composition is equal and pleasingly elegant. It is admirably adapted for small choirs, and will, we doubt not, be sung in private among scientific amateurs with much pleasure. We ourselves have gone through it several times with increasing interest. Mr. Mazzinghi has already much reputation, and this will certainly add to his stock.

Grand Russian March for the Harp; by N. C. Bochsa. London. Chappell and Co.

Grand Fantasia and Variations for the Harp, on the favourite Irish Melody, "Sly Patrick;" composed by N. C. Bochsa. London. Power.

"*Aisé, Brillant, et Utile;" Variations on a favourite Theme Allemande, written in different styles for the Harp, and intended as a supplement to his Instruction Book; by N. C. Bochsa.* London. Chappell and Co.

A favourite Quick March and Polonaise Rondo for the Harp; composed by W. H. Steil. London. Chappell and Co.

Mary, I believed thee true, with Introduction and Variations for the Harp; composed by T. P. Chipp. London. Power.

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The Bavarian or Tyrolese Air; arranged for the Harp, with an Introduction and Variations; by Charles Egan. London. Cocks and Co.

Mr. Bochsa is perhaps as successful in adorning his lighter compositions with the graces of melody, as he is in enriching his higher productions with the characteristics of the great style. The march and fantasia afford illustrations of this remark. The first derives its character from rythm, accent, and variety of tone, heightening the effects and expression of an animated and elegant air. The fantasia, particularly the first few pages, is full of mind and passion; the imagination of the composer seems to have wandered freely, and to have submitted only to the limits imposed by fine taste. We have hardly ever seen or fancied that we have seen stronger marks of the inspiration of the moment—the passages flow into each other—the expression changing at every step, while science preserves the unity of the whole. The composer has endeavoured to convey his intentions to the performer by employing signs of expression upon almost every note—he has then done his part, it is only left to the latter so to study the piece, that he may give it as much as possible the effect of an extempore performance, by understanding and deeply feeling the sentiment with which it is so strongly imbued. The variations upon a beautiful Irish air partake of the same character; execution is here too employed as the handmaid to expression. The first is a scherzando movement of great delicacy and elegance, demanding the same qualities in the finger of the performer; the second is more powerful in its expression; the third a variation of triplets; in the fourth the base takes the air in harmonics, while the treble has passages of dotted notes, simple and delicate; the fifth is in the style of a Bolero, worked up with spirit and fire. Such is the outline of this piece, which deserves to rank with the finest productions of the master: it presents great difficulties to the performer, but these are addressed to the mind rather than to the hand.

The third piece of Mr. Boscha's, which stands at the head of our article, is dedicated to his pupils, and contains an address from the author, exhibiting the object of the work, and giving a complete explanation of the construction of each variation, with directions for its performance. Mr. Bochsa thus calls the *mind* into action, and endeavours to afford his scholars the means of acquiring the *great*

style in art: for it is *mind* alone which constitutes the difference between this (the great style) and mere *mechanical* power.

"Music," says Mr. B. at the commencement of his address, "like its sister arts, poetry and painting, is remarkable for the great variety of images with which it abounds; and one of the chief aims of the finished performer should be, so to employ them as either to *please* the ear or to *affect* the heart. The object of the following composition is to exhibit to the pupil *some* of the various styles which may be introduced into a composition for the harp."

The subject is a sweet and elegant German melody. Variation 1 is in the legato style; the second light and playful; the third bold and energetic chords; the fourth consists of scales, in imitation between the hands; the fifth exhibits the employment of the *harmonic sounds*, producing in the second part the effect of a horn accompaniment; the sixth gives the *sons etouffés;* the seventh and eighth are brilliant movements; the ninth is in the style of a rondo; the tenth is in octaves; the eleventh, harmonic sounds for both hands; the thirteenth is a beautiful exercise for the shake; the fourteenth a spirited polacca. The composer has fulfilled his task with great ability and taste, and has combined, in a delightful manner, "ease, brilliancy, and utility."

Mr. Steil's composition has all the fascination of a very beautiful melody, united to ease and grace. It is a lesson that must please, for while it makes no pretensions either to fine expression or difficult execution, it is very far removed from common place.

Mr. Chipp, in his variations on Sir John Stevenson's ballad, "*Mary, I believed thee true,*" has succeeded in preserving the sentiment of the words, as well as the expression of the air. His treatment of the subject, and the whole arrangement, is in good taste; he has adapted his own imagination and powers to the talents of those for whom he writes, and under these limitations has produced a piece of much merit.

Mr. Egan is a young Irishman, a pupil of Mr Bochsa, and we imagine this to be one of his earliest attempts at composition. He would have succeeded better had he trusted more to his imagination, and adhered less to the hacknied forms of triplet, arpeggio, and octave. The passages nevertheless possess the brilliant character of the instrument, and may be rendered with effect by rapid and neat execution.

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The celebrated Trio from Rosina, "When the rosy morn appearing," arranged with Variations for the Piano Forte; by Samuel Poole. London. Monro and May.

Valse Royale, composed and arranged with Variations for the Piano Forte or Harp; by J. Monro. London. Monro and May.

Carafa's celebrated Cavatina, from La Cenerentola, arranged with Variations for the Piano Forte; by J. C. Nightingale. London. Monro and Co.

The much-admired Scottish Air, "Let us haste to Kelvin Grove, bonnie Lassie O," arranged with Variations for the Piano Forte; by J. C. Nightingale. London. Monro and May.

The Lisle, a French March, adapted for the Piano Forte with Coda and Rondo; composed by J. M'Murdie. London. Clementi and Co.

Five Divertimentos for the Piano Forte, with an Accompaniment for the Flute; composed by J. Bottomley. Books 1, 2, 3, *and* 4. London. Power.

We have often urged the necessity of relieving the tedium of early practice, by allowing the pupil occasionally to learn pieces that cost little application in their attainment, and which may be played to display the progress of the learner to those friends who are not qualified to judge of his or her proficiency by the performance of an exercise. The pieces that stand at the head of our article are exactly fitted to this purpose, and they will likewise give opportunities of applying the passages to which the hand of the scholar has been trained by more laborious application.

Mr. Poole has executed his task with taste and ingenuity. Mr. Monro's variations possess these qualities in a less degree, owing probably to the inferiority of his subject: they will however confirm the player in many of the usual forms of modern composition. Mr. Nightigale has given much variety by introducing his themes as waltzes, marches, &c. In pieces of so slight a nature, these changes create considerable amusement, and in teaching, a great step is gained by interesting and awakening the mind.

The French march is a light and rather graceful movement, followed by a rondo founded upon its principal passsages, and forming an agreeable easy lesson.

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Mr. Bottomley's divertimentos are adapted to the earliest stages of instruction. The parts for both instruments are equally easy, and the greatest value of the work is this companionship in toil and pleasure. We have always observed that duets afford greater gratification to children than any other kind of practice, and this publication will give an interest and a stimulus to the very first lessons of the young flute and piano forte player.

Clari, or the Maid of Milan, an Opera in Three Acts, composed by Henry R. Bishop. London. Goulding, D'Almaine, Potter and Co.

This piece must be reckoned among the most touching in its representation. We have indeed seldom been made to feel so acutely. This declaration seems indispensable, for the story is hacknied, the incidents threadbare, the sentiments not a whit more novel. It partakes of every species of drama. It is literally and truly "tragedy, comedy, history, pastoral-comedy, historical-pastoral, tragical-historical and tragical-comical." But the situations are nevertheless of a kind to awaken the strongest feelings of our nature.—Mr. Bishop is eminently successful in one simple air, which, if it does not absolutely tell the story and pervade the whole performance, yet appears so often and with such force, that much of the interest appertains to it, and lastly Miss M. Tree's inimitable acting completed the beautiful but poignant illusion. Previous to the appearance of this melodrame, Miss Kelly could be said to have no rival in that species of acting, which describes simple natural feeling in its most natural and therefore most affecting manner. In the last scene of *Clari* Miss M. Tree has shewn as fine a genius as highly cultivated. We might be induced to say much more upon this head—but music, and not acting, is our province.

Mr. Bishop's overture is a complete anticipation of the future scenes of the play. The introduction by the pastoral instruments image the rural repose and the rustic basis upon which the incidents

are founded—the introduction of the music which accompanies the agitations of *Clari*, and of the air "*Home, sweet home*," which picture at once her delights and her regrets and her remorse—all these are perfect indications of all that follows. The vocal part opens by a chorus, which reminds us, by its words and its general construction (not by its melody), of the opening of Rossini's *Il Barbiere di Seviglia*—so difficult is it for composers of the same age to avoid the faint memory of compositions which must be heard so often. We were never more sensible of the superiority of the Italian over the English poetry than in this trifle.—It constitutes all the difference between elegance and vulgarity—though it is true the sense is not the same. But how Mr. Bishop makes any thing out of such trash is marvellous—to wit—

"All these presents—all this fuss,
"For a good for nothing puss."

And this they call opera! And yet the music is not unpleasing!! "*To smiles more bewitching to morrow*" is a duet pretty much of the same class.

The description of a play is fairly put together—but is not striking, except for the management of the composer in introducing the varieties of the orchestra.

To the next air, "HOME, SWEET HOME," the most unqualified approbatiou must be given. It is simple, sweet, and touching, beyond any air we almost ever heard. It equals, if it does not exceed, "*The bells of St. Petersburgh*," and can we give higher praise? There is however one curious effect of association to be perceived (at least we are conscious of it), which, while it heightens the poignant effects upon our sensibility, yet detracts from the pleasure we should enjoy in hearing the song, and alters its very nature. This is, that the intense pain produced by Miss M. Tree's pathetic acting is connected with and transferred to the melody, and instead of feeling those soft and tranquil recollections which ought to pertain to such a subject and such images, our fancy is awakened to the memory of the suffering *Clari*. Such sensations however only affect those who have seen the piece, and these are the few—the many receive it in its native elegance, simplicity, and truth. And never was any ballad more universally or more deservedly popular.

"*O light bounds my heart*" is a species of the genus "*Bid me discourse*," but it will not rise into such high estimation as that of its

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kindred air, "*Should he upbraid.*" The melody, however, is light and graceful. "*Jocoso make haste*" is a comic trio, purely for the theatre.

Some melo-dramatic music next follows, of which parts appear in the overture; and thus these are the connecting links which bind that composition so entirely to the body of the opera.

"*Yes, yes, I read it in those eyes*" is a duet for Master Longhurst, and verily Mr. Bishop shews no small ingenuity in reducing melody to the compass of this little boy's voice, who it should seem is too great a favourite to be omitted in any piece. This "morning gun" may however be fired too often—for nothing can be more certain than that in thus indulging the predilections of the public, this very good story is told over and over again nearly in the same words.

"*Sleep, gentle lady,*" a serenade, is a beautiful composition, marked with the character of an earlier age of glee writing. It is flowing in its melody, and rich and clear in its harmonies. It is amongst the best things in this species Mr. Bishop has ever written.

"*Little Love is a mischievous boy*" is an arch and pretty air, during which, however, the songstress falls asleep. The stage effect, for which it is written, is exceedingly good.

A short chorus succeeds. "*Open lovers' eyes*" is a pastoral chorus in a minor key, quaint and pretty. "*Though the tempests of winter*" is an orchestral base song, written to display a powerful voice, but without much melody to recommend it. We cannot say much more in favour of "*No, no, I'm not yet wed.*"

In "*The promise of pleasure,*" Miss Tree's scena, Mr. Bishop has repeated himself very manifestly, for we find not only the same structure, but as nearly the same passages, as in the quick movement of "*When in disgrace with fortune,*" an air written for the same lady, in *The two Gentlemen of Verona.* These similitudes however are no matter of surprize. The wonder is, how Mr. Bishop does so well, considering how much he does. Mr. Bishop's compositions for the stage would load any stage, aye, even a stage waggon. The air is feeling and forcible.

"*Tender, confiding woman, fear*" is a trio of no common cast. Its construction is something like "*O nume benefico,*" in *La Gazza Ladra*—no mean compliment.

"*Midst pleasures and palaces*" is here harmonized and changed in its measure, which, with a short chorus, concludes the piece.

In this opera it has been the composer's fate to suffer under the irregularity of the English mode of connecting the diction of the melodrame with the music—so common a cause of complaint as now hardly to enter into the consideration probably of any living creature, Mr. Bishop himself excepted. But when we come to compute the quantum meruit of the composer, we must first take the bones of the figure upon which he is expected to lay the outward and more visible parts that are to constitute its prominent beauties—for if these be weak and distorted, his task is the more difficult, not to say impossible. In nine out of ten English operas the words are absolutely impracticable, and we think this is pretty much the case with *Clari*. There are two or three very sweet things in it—viz. *Home*, *the serenade*, Miss Tree's *scena*, and the *trio*, which, in their several species, are equal, or nearly, to any Mr. Bishop had previously written. *Home* has all the properties which render a ballad popular, and we never remember a song which has completely permeated English society so rapidly. It has been sung in the grand orchestra at Birmingham, and probably there is not a chamber in England containing a piano forte where it has not been heard. When therefore *Clari* is underprized, there is no foundation for the neglect, since it contains as much excellence as most English, and perhaps, with due allowances, as most Italian pieces of so light a texture.

A Series of Hibernian Airs, arranged for the Piano Forte; by J. Burrowes. Nos. 2, 3, 4, *and* 5. London. Chappell and Co.

We have already mentioned the first Number of this Work as likely to increase the reputation of its author, and we are happy to find its continuation has supported our former opinion. The poetry adapted by Mr. Moore to the music of his native land, is perhaps the great cause of the interest the Irish melodies have created, at least it is so in England, but the enthusiasm the national music of Ireland excites in the breast of an Irishman may best be expressed by the following extract from the historian of the Irish bards:

"The Irish music is, in some degree, distinguished from the music of every other nation, by an insinuating sweetness, which forces its way irresistibly to the heart, and there diffuses an extatic delight that thrills through every fibre of the frame, awakens sensibility, and agitates or tranquillizes the soul. Whatever passion it may be intended to excite, it never fails to effect its purpose. It is the voice of nature, and will be heard. We speak of the music of the ancient Irish; for music, like language, the nearer we remount to its rise among men the more it will be found to partake of a natural expression." Mr. Moore however in his prefatory letter upon music, in the Third Number of the Irish Melodies, remarks: 'Though much has been said of the antiquity of our music, it is certain that our finest and most popular airs are modern, and perhaps we may look no further than the last disgraceful century for the origin of most of those wild and melancholy strains, which were at once the offspring and solace of grief, and which were applied to the music, as music was formerly to the body, "decantare loca dolentia."

But to return to Mr. Burrowes. He has availed himself of the most popular airs with much success; *Gramachree* and *Planxty Kelly*, better known as *The harp that once through Tara's walls*, and *Fly not yet* are the subjects of his second number. The former is arranged with attention to its expression, and the latter supported with gaiety and animation.

The third number contains *My lodging is on the cold ground*, with variations of great spirit. The fourth, *Erin go bragh* and *St. Patrick's Day* is in the same style as the second. The fifth number is greatly the best. The subject is *Love's young dream*, which, to quote Mr. Moore's own words, "is one of those easy, artless strangers, whose merit the heart acknowledges instantly." The variations are very sweet, and if the ideas have not the stamp of great originality, they are elicited with a taste, feeling, and brilliancy, highly creditable to the composer.

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Rossini's Neapolitan Waltz, with an Introduction, Variations, and Coda, for the Piano Forte; by Philip Knapton. London. Goulding, d'Almaine, Potter, and Co. Chappell and Co.

Divertimento (a la Polonoise,) for the Piano Forte; by James Calkin. London. Clementi and Co.

O Pescator dell'onda, a favourite Venetian Barcarolle, with Variations for the Piano Forte; composed by J. H. Little. London. Power.

Marie Louise, ou Le favori de Buonaparte, a favourite French Air, with Variations for the Piano Forte; by Henry Compton. London. Clementi and Co.

A Danish National Song, with Variations for the Piano Forte; by W. Plachy. London. Chappell and Co.

L'Oiseau di Venus, a Fantasia for the Piano Forte; by G. Kiallmark. London. Power.

Mr. Knapton's beautiful song, *There be none of beauty's daughters*, would have established his fame as a composer, had he never written another note. His instrumental productions do not rank quite so high. The piece under notice makes no pretensions either to theoretical or practical difficulties. It is written with ease, and occasionally with grace. Some of the variations, however, betray poverty of fancy—1, 3, and 5 for instance.

Mr. Calkin's *Polonoise* is a composition of ability; it has more character than usually belongs to pieces of this class. It appears to us that the cadenzas are formed of passages peculiar to the violin, and betray the favourite instrument of the composer. This cannot be considered as any objection to the piece, which we may recommend as combining instruction and amusement.

In the next lesson, Mr. Little's *O Pescator dell'onda*, many of the variations have the appearance of being intended as exercises upon one particular passage, so closely is the first idea pursued through each—for instance, one is a modification of the scale for both hands, another triplets, and a third crossing of the hands, and so on. If it were the design of the composer to give a studio of a more interesting kind than the dry and difficult studies commonly put before the beginner, the purpose is answered as far as it goes; but, considered as a composition, this rigid adherence to one form through-

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out each variation betrays great want of imagination; a glance, or at most hearing or playing two or three bars of the opening, is sufficient to give a perfect knowledge of the whole movement. This is the fault of almost every composer of the second and inferior classes. We do not intend to fasten it upon Mr. Little; his lesson is fully equal to half the airs with variations we daily see published; we would only endeavour to shew the defects of the style.

The subject of Mr. Compton's variations is said to be the air which Maria Louisa was accustomed to play to Buonaparte, to calm him when his temper was ruffled. It is certainly a sweet and somewhat soothing air, but has nothing of decided character about it. The style of the whole lesson is modest and unpretending, and in point of merit may rank with those we have noticed above, nearly the same defects and advantages being common to all.

Mr. Plachy's piece is of a similar description; except in one or two instances the fourth variation exhibits a deviation from the prevailing custom; but in the fifth he falls into the old form of triplets, which is of all others the most used and the most tiresome. Had the theme Mr. P. has selected been better, it would have given the piece greater interest.

Mr. Kiallmark's is a very easy and agreeable lesson for beginners.

A fifth Sonatina for the Piano Forte; composed by Ferd. Ries. London. Clementi and Co.

A sixth Sonatina for the Piano Forte; composed by Ferd. Ries. London. Clementi and Co.

A Moldavian Air, with Variations for the Piano Forte; composed by Ferd. Ries. Op. 105. *No.* 4. London. Clementi and Co.

In the two first pieces Mr. Ries has lowered the difficulties of his style, but not its excellence. On the contrary he has supplied the want of the original and frequently powerful combinations of his genius, by beautiful melody and elegance; and the change is in the present instance both successful and beneficial. We mean beneficial as relating to the student, for it is from the application of the

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acquirements and experience of the finest masters to the purposes of tuition, that the greatest advantages the art enjoys have resulted. In these sonatinas Mr. Ries has aimed at forming the hand and taste of the pupil at one and the same time—he has attended to the graces of melody and expression, and has thus secured the sympathy, and captivated the mind of those for whom he writes.

The Moldavian air combines the same delightful qualities, with a greater demand upon the finger of the player. The subject is particularly sweet and graceful, and these too are the predominating features of the variations. Amongst the most attractive are the first, third, and fifth. Indeed the whole lesson demands delicacy and feeling in the performer, enlivened and animated by brilliant and rapid execution.

Brilliant Variations for the Piano Forte, to the favourite Air Ma Fanchette est charmante; by Henry Herz. Op. 10. London. Boosey and Co.

This work has intrinsic marks of being the production of a very fine performer rather than of a great composer. We do not remember ever to have seen passages of such difficulty; they are written for a hand that no number of notes however rapid or cramped in their position can overcome, and that can employ at command the most delicate or the most powerful touches. It should seem also that Mr. Herz has the power of using the diminuendo and crescendo, the *nuances* of tone, in an uncommon degree, if we may judge from their frequent occurrence to this work.

The introduction is an adagio maestoso in F. major, the first few bars are a succession of bold chords for the band, followed by a solo cantabile passage, particularly displaying the peculiar gradations of tone we have already noticed, but delicacy is perhaps the striking feature. The conclusion is worked up by an arpeggio passage for both hands, and terminates with a cadenza, consisting of chromatic divisions distinguished only for their rapidity. The first variation consists of imitations between the hands, and demands a very light and neat finger. The second consists of double notes, the upper series generally repeating the same sound, while in the second the

intervals are conjoint, the base occasionally taking up the same form. In the second part octaves are frequently employed in the base, and successions of thirds in the right hand. The whole movement is staccato. The third is light and brilliant, and comprises a variety of forms, arpeggios in many shapes, triplets, and double notes. The fourth is a variation of triplets, its most striking feature is the repetition of the same note three times in the treble. The effect of this movement totally depends upon the possession of the peculiar touch which this style demands. In the fifth the left hand crosses over the right in a very complicated way, the latter playing arpeggios. Variation 6 is a larghetto in F minor, the expression depending rather upon the mechanical excellence than upon the musical feeling of the performer. It terminates in F major; the excellence of the shake is here tasked. The finale is a presto, which calls into exercise all the force and execution of the player. Legerezza, with the crescendo and diminuendo are the faculties most in demand.

Our sketch of the structure of this work proves that as its effect totally depends upon the performer, so is it a test of the execution of the composer, who, if we may judge of his age by the qualities of his ardent work, is apparently a young man. Enthusiasm and industry only could have produced such perfection, and we trust they will lead him to apply his great acquirements to the noblest purposes of art, namely, those of touching the heart rather than astonishing the eye and ear.

Nama's Song; the Music by Sir John Stevenson, Mus. D.
Come pray with me; the Music by Lord Burghersh.
Hush'd are the waves; canzonet, composed by Sir John Stevenson, Mus. D.
The Maid's remonstrance; written by T. Campbell, Esq. composed by Henry R. Bishop.
Drink ye to her; song, written by T. Campbell, Esq. composed by Henry R. Bishop.

All by Power, London.

Ballads written by such poets as Moore and Campbell, and composed by such musicians as Stevenson, Bishop, and the Noble Amateur

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whose name is attached to those before us, put forth no common title to expectation at least, and it argues a determination to combine, if possible, the highest excellences, when we see a publisher acting as the mediator to bring together the talent of the age. But genius is coy, and will not always be wooed into inspiration, and thus it happens that the music of these songs, though above the line of mediocrity, are not so happy as other effusions from the same hands. Mr. Bishop's are decidedly the best, and are not without some of the bright scintillations of his mind. The symphony for instance, and consequently a part of the melody of *Drink ye to her*, has the lightness and elegance with which he almost uniformly begins his compositions. In respect to this property there is (by the way) a remarkable similarity between his productions and those of Rossini. This song is lowered, as it appears to us, by the uniformity of the accompaniment. *The Maid's remonstrance* is elegant and tender, but it falls short of the excessive delicacy and beauty of the poetry. Indeed those qualities reign so entirely in both pieces, that they are alone a sufficient recommendation.

Hush'd are the waves is a song of more pretension than is usual with Sir J. S. and it has much merit. We however look up to names of such reputation with great expectancy, and compare their productions with our preconceived sense of the powers of the authors —an imaginary standard we own, but not the less just, as our next article will shew.

In setting Mr. Moore's words from his celebrated poem, the amateur has outgone the professor; but neither of them reach our notions of what might and ought to have been done. The truth is, that melody is substituted for passion too much in both.

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Hence faithless hope; Canzonet, composed by Sir John Stevenson, Mus. Doc.

Reconcilement; written by Thomas Campbell, Esq. composed by Henry R. Bishop.

O but to see that head recline; the words from the Loves of the Angels, the music by Lord Burghersh. London. Power.

These three songs are exquisite in their kind. They all are impassioned and melodious, two qualities which constitute the whole perfection of song-writing in this species.

Sir John Stevenson adapts to his first strain, in F major, a uniform accompaniment, which, by distinctly equalizing, as it were, the component parts of the measure, gives a pensive cast to the composition, while it confers on the melody itself a higher expression. The second movement shifts to the minor, with a change of air exceedingly successful. The third is the original strain again, but with a rapid arpeggio accompaniment, thus giving to the melody a new character, while it adds greatly to the passionate effect. The whole is finely fancied.

Reconcilement is as delicate and sweetly, sadly, simple a composition as we ever remember to have seen. We must give the words:

"Although the tear-drop gliding
Makes thee lovelier than before,
Yet weep not at my chiding;
I will never chide thee more.
Let thy lip no longer quiver,
Let thy bosom's heaving cease;
Though they lend more bliss than ever
To the long long kiss of peace.
Although the tear-drop," &c.

This, if not quite as simple, is full as delicate, and more chaste than Metastasio. Mr. Bishop has done it justice by his plain but touching music.

And yet we think Lord Burghersh has produced the best song of the three. His entire subject contains the graceful strength of the old Italian school of melody, with all its elegance. It derives little from the piano forte, but relies on its own pure expression, which is support enough.

We recommend each and all of these songs as peculiarly elegant.

Ah Qual concento; Romance from the opera of Tebaldo e Isolina, composed by Morlachi. London. Boosey and Co.

In quel modesto asilo; duetto notturno, composta da Valentino Castelli. London. Boosey and Co.

These two pieces, from the hands of composers little known in England, are however well worthy the study and performance of amateurs of fine taste. The romance is exquisite, affording all the scope a singer of the most perfect expression can desire, and yet the melody is as touching and beautiful as it is singular. It is, however, dramatic, and must not be murdered by misses. It is, and they must be instinct with feeling who attempt it.

The duet is a composition of merit in its degree, but that degree, though high, is not so exalted as the expression of the first.

O lovely is the summer moon; a Song written by Miss Anna Maria Porter, the music by Henry R. Bishop. London. Power.

The Broken Heart; a Ballad by ———, with symphonies and accompaniments by Henry R. Bishop. London. Power.

'Tis not the tear of a languishing eye; a Ballad composed by N. C. Bochsa. London. Chappell and Co.

Take, O take thy rosy crown; (from der Freyschütz,) arranged by C. M. Sola. London. Clementi and Co.

My love is o'er the sea; Ballad composed by Charles Smith. London. Power.

You softly spoke, you sweetly smiled; Song composed by W. H. Hamerton. London. Power.

Poor Rose; Ballad composed by John Barnett. London. Power.

The Charmed Bark; the words by Allan Cunningham, the music by J. Macdonald Harris. London. Munro and May.

Christian Kennedy's Song; a Ballad, the words by Allan Cunningham, composed by Miss Mainwaring. London. Chappell and Co. (For the Proprietor.)

We have selected these ballads from the mass as possessing each of them some merit above the common, and we estimate that merit in

the order we have placed them, and rising from the least to the greatest. *My love is o'er the sea* is in the stronger manner of twenty or thirty years ago. *You softly spoke* is sweet and expressive; and Mr. Barnett's and Mr. Harris's songs have a pleasing vein of fancy throughout. The latter, indeed, is on a subject that demands to be treated as a work of imagination purely. Miss Mainwaring's is very agreeable, and so much in the manner of a Scotch air, that it might pass for one a little modernized.

ARRANGEMENTS.

It is impossible to notice individually the vast number of arrangements that are daily put forth; we can only point out such as are most worthy the attention of the amateur. Duets for the harp and piano forte are much in request, and the following, published by Messrs. Goulding and Co. are of a kind best adapted to meet the demand.

Mr. Bochsa's arrangement of the favourite themes in *Clari* is very shewy. Mr. Mazzinghi's "*Scot's wha hae*," with variations, is brilliant and effective. Mr. Steil has published three of an easier description: the themes are "*Fra tante angoscie.*" Bishop's "*Tell me my heart*," and *The spring time of love*. Mr. Wilson's "*Happy tawny Moor*," published by Messrs. Chappell and Co. and Mr. Chipp's "*Crudel perche*," and "*Pace, pace mio dolce amor*," published by Power, are of the same description.

Mr. Clementi has arranged Mozart's symphony in G minor, with accompaniments for a flute, violin, and violoncello, being the fifth number of the set.

Rossini's overture to *Semiramide*, arranged by Bruguier, and published by Goulding and Co.—the overture to *Zelmira*, by Chappell and Co.—Boildieu's overture to the *Caliph of Bagdad*, and Le Brun's overture to *Du Rossignol*, arranged by Little, and published by Power, are specimens of the Italian and French styles.

Les Belles Fleurs, Nos. 1 and 2, consisting of select pieces from the works of celebrated authors, arranged for the piano forte and flute by Bruguier and Sola, published by Chappell and Co—and books 1 and 2, of selections from *La donna del Lago*, arranged by Sola for the flute and piano forte, published by Clementi and Co. are particularly well adapted to the flute player. They demand, the first-named work especially, some execution.

Messrs. Cocks and Co.'s collection of new Foreign Marches, for the piano, by the most celebrated composers. Book 1 contains a march by Rossini, Hummel, Weber (from the Freyschutz), and Gallenberg.

A studio on Modulation, or Capriccio for two German flutes concertante, by C. N. Weiss, is written with a perfect knowledge of the powers and capabilities of the instrument, and will give facility of execution.

MUSICAL FESTIVALS ANNOUNCED.

The meeting of the three choirs will take place at Westminster on the 15th, 16th, and 17th of September, 1824.

A grand festival at Norwich, for the benefit of the Norfolk and Norwich Hospital, will be held on the week succeeding the Worcester meeting. THE HON. JOHN WODEHOUSE, Lieutenant of the County, has accepted the office of President. SIR GEORGE SMART is engaged to conduct, and the arrangements will be upon the grandest possible scale.

THE OPERA.

The circular letter to the subscribers announces the following to be the new arrangements for the opening of the King's Theatre. Mr. Ebers is no longer the lessee. Signor Benelli is the ostensible manager.

FOR THE OPERA.

Composer and Director of the Music, SIGNOR ROSSINI, (his first appearance in this Country.)

MADAME RONZI DE BEGNIS.

MADAME COLBRAN ROSSINI, from Bologna, (her first appearance in this Country.)

MADAME PASTA, from the Opera Buffa, Paris, (her first appearance in this Country these seven years.)

And MADAME VESTRIS.

SIGNOR BENELLI is in treaty with MADAME CATALANI, for a limited number of nights.

MADAME CARADORI, MADAME GRAZIANI, and MADAME BIAGIOLI.

SIGNOR GARCIA, SIGNOR CURIONI.

SIGNOR FRANCESCHI, (her first appearance in this Country.)

SIGNOR REMORINI, Primo Buffo Cantante, Barcelona, (her first appearance in this Country.)

SIGNOR DE BEGNIS, SIGNOR BENETTI, SIGNOR PORTO, SIGNOR ROSICHI, (their first appearance in this country.)

Composer and Conductor, SIGNOR COCCIA.

Leader of the Band, SIGNOR SPAGNOLETTI.

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OBITUARY.

DIED.—On the 27th of November, of a typhus fever, at Dublin, aged 45, Mr. Henry Smart. This professor was the son of George and Anne Smart. His father kept a music shop at the corner of Argyle-street, and is deserved to be held in remembrance by his brother musicians, as having been principally instrumental in founding the New Musical Fund. Mr. H. S. began his musical education, and studied the violin under the late celebrated Cramer; and in the early part of his life played in the orchestras of the Italian Opera, the Haymarket Theatre, and the Concert of Antient Music, where we believe he occupied the stand of the principal viola. About the year 1803 he retired from the musical profession, and, in conjunction with his father, became the proprietor of a brewery. The concern, however, did not answer his expectations, and he again resumed his original occupation. He was employed with his brother, Sir George Smart, in teaching, and assisted in several schools, where his ability and attention were highly esteemed. His character, however, as a violinist, induced Mr. Arnold to engage Mr. Smart at the opening of the English Opera House, as leader of the band, where he remained during many seasons. He was then retained at Drury-lane, in a similar capacity, when the present theatre opened. He continued to lead the Drury-lane band till 1821. He has also led the oratorios, since the management was undertaken by his brother in 1813. It was his peculiar pride to have formed the Drury-lane band entirely of English professors, and so justly did they estimate his character and services that a cup was presented to him, to record his merits and their gratitude. Nor is the following affecting circumstance a less tribute of cordial respect:—The intelligence of his death was communicated at a rehearsal to which the band was called. On the announcement of the melancholy coincident they put aside their instruments, and the rehearsal was postponed.

He was a member of the Philharmonic Concert, which he led in turn. Nor were his merits known only in the metropolis. He had assisted at many provincial meetings, where his talents and his urbanity were alike conspicuous, and gained the universal esteem. About three years since he set up a manufactory of piano fortes upon a peculiar structure, and he had very lately obtained a patent for an improvement of great importance in the touch of these instruments. We remember only to have heard of one composition of his—a ballet, which he composed for the King's Theatre during the time he led the dances there. It was called *Laurette*, and was regarded as very agreeable music.

We avail ourselves of the sentiments of a professor of the highest rank and the most estimable character in this country, to close our relation. "He was," says our correspondent, "the noblest work of God. He was an upright and honest man. His nature was kind and generous, and he always shewed the ardent love which he had for his art, and the real desire he felt to promote its interests by a noble forgetfulness of himself on every occasion, and by completely subduing every private feeling which might have rendered his exertions of less efficacy. He is gone; and we may truly say he has left none behind who surpass, and very few who equal him in principles and disposition." These opinions we believe will be re-echoed by all who knew him, either as a public or as a private man. We regret to say that he leaves a widow and children, to whom his sudden loss will be irreparable.

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Inscription on the Silver Cup.

PRESENTED

By the Members of the Orchestra of the Theatre Royal Drury-lane, to

MR. HENRY SMART,

As a testimony of their esteem and gratitude for the kind attention they have always received from him, their Leader;

And the firmness with which he has ever supported the interests of his brother Professors.

12th June, 1819.

Lately, at St. Petersburgh, the celebrated composer Steibelt.

N. Steibelt was born at Berlin in the year 1756. He very early displayed a great disposition for music, and the then King of Prussia being made acquainted with his decided ability for this science, placed him under the instruction of the celebrated Kirnberger, who was then at Berlin. Under this master he rapidly improved, and laid the foundation of his future excellence.

Steibelt's compositions for the piano forte are excessively numerous. They consist of concertos, sonatas, potpouris, and airs with variations. His fourth opera of sonatas is held in the highest estimation, and also his Studio, published in England.

While this composer was at Paris he wrote *Le Retour de Zephyr*, a ballet, and an opera called *La Princesse de Babylone*, both of which were performed at the Imperial Academy of Music with success. The opera was his last public performance previous to his departure for St. Petersburgh. During his stay he composed for the Theatre Feydeau *Romeo et Juliette*, an opera, which was received with universal applause.

While in London, in 1797, he performed with Viotti at the Opera Concerts, under the direction of Salomon.

On the 26th of January, 1805, his ballet *La Belle Laitiere, ou Blanche, Reine de Castile*, was performed at the Opera House. It was allowed to possess considerable merit.

Steibelt finally went to St. Petersburgh, where his abilities received that encouragement which eminent merit deserved.

Lately, at Bergamo, the celebrated singer Signor Viganoni. He came to England about the year 1795, and was engaged as principal tenor at the opera, with Banti and Roselli, (an artificial soprano.) His voice was of no considerable volume, but his taste was exquisite and his manner polished. He remained in England many years, and was as much esteemed as a teacher as for his public performance. In his person he was of the middle size, and was a good stage figure.

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